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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 30, 2002

Labels Hitching Stars To Global Consumer Brands

BY BRIAN GARRITY

NEW YORK—In the latest sign that the marketing of music is undergoing a sea change, the major labels are forging closer ties with global consumer brands in an effort to gain exposure for their acts. As the deals become more pervasive, they raise questions for artists, who have typically cut their own sponsorship deals.

In the latest case in point, Sony Music Entertainment and Pepsi-Cola North America have inked a broad-based cross-marketing pact in which Sony artists will be fea-



THOMAS MOTTOLO

tured in a variety of Pepsi-sponsored promotions on radio, TV, and at retail (*Billboard*, Nov. 23).

Such music tie-ins are becoming an ever-more crucial element of branding and advertising strategies for marketers from soft-drink giants to car makers to telecommunications companies; in turn, record companies—facing slumping sales—are moving to take advantage of growing promotional opportunities.

These deals come as labels look to form more partnership-based ventures with artists, where they are involved in everything from merchandising to touring to publishing.

"It raises the stakes in this whole thing," says Ken Hertz of law firm Goldring, Hertz, Lightenstein & Haft, who represents Will Smith and Alanis Morissette. (*Continued on page 76*)



Clive Greeted As New RCA Chief

Artists, Managers Heap Praise On Davis, But Some Just Want Stability

BY MELINDA NEWMAN

While managers of acts signed to RCA Records are quick to praise outgoing RCA Music Group (RMG) chairman Bob Jamieson, they are also heralding the news that J Records head Clive Davis will now control both the J label and RCA Records.

BMG announced Nov. 19 that it is buying out Davis' 50% stake in J Records—the label he formed in 2000 following his ouster by BMG from Arista Records—and is giving Davis oversight of both labels in a newly configured RMG.

Davis will report to BMG chairman/CEO Rolf Scheidt-Holtz, who has also named Charles Goldstick president/COO of RMG. Both men have been



CLIVE DAVIS

given five-year contracts, according to Davis. Goldstick had been president/COO of J Records. Richard Sanders will continue as executive VP/GM of RCA Records.

"We absolutely loved and have enjoyed working with Bob Jamieson and hope our paths will cross with him again," says artist manager Irving Azoff, whose client Christina Aguilera released *Stripped* on RCA Oct. 29. "I've known and been friends with Clive since 1971, so this is a situation where we were extremely thrilled with Bob and are extremely thrilled with Clive. I'm sure Christina will flourish under the new administration."

Vertical Horizon's manager John Scher adds, "Bob

(*Continued on page 75*)

Touring Biz Awaits Rap Boom

BY RAY WADDELL

NASHVILLE—Rap may rule the roost at retail, but the genre remains a relatively weak sister in terms of touring, plagued by a dearth of arena-level headlines and enduring—if often unfounded—negative perceptions.

"I think the rap market has some problems attached to it," Jackson, Miss.-based promoter Lee King admits. "The shows can be expensive to do, but the right show draws very well."

Indeed, some players in the rap touring game in many ways consider this to be the best of times. "It has never been easier to work hip-hop than it is right now," says Brent Smith, the Los Angeles-based agent for Snoop Dogg and other rap acts. "Hip-hop is the new



JASON MILLER AND SNOOP DOGG

rock, and it's only going to get stronger. Like any business, it needs developing, and believe me, it is developing."

Phil Casey, senior VP of International Creative Management and a veteran urban music agent, adds, "The hip-hop market is good if you can put the right package together. Truth be told, this does business: the right package can do 13,000-14,000 a night at a \$40-average ticket."

Jason Miller, VP for House of Blues (HOB) Concerts in Denver, agrees: "Rap is a great market, under-utilized and ever-expanding. It is what's selling records and what kids want to see."

That said, rap has yet to crack the *Billboard* year-end (*Continued on page 74*)

UMG Offers 43,000 Digital Tracks: Page 3 • Jay-Z Has 5th No. 1 Album: Page 63 • BMG Revamps Royalty Policy: Page 75



FOLLOWS PAGE 52



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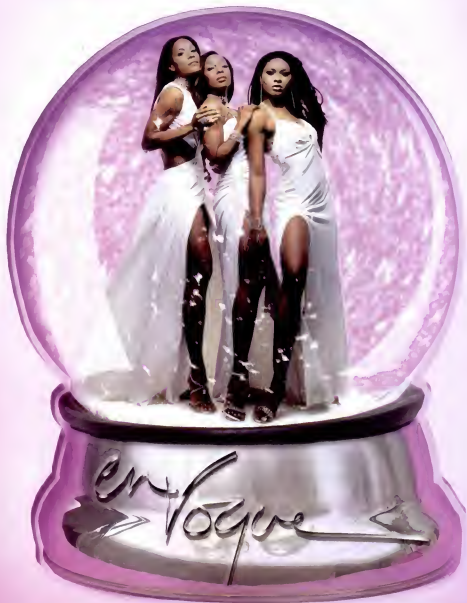
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Top of the News

Future of Music Coalition issues controversial report on radio consolidation.

Artists & Music

Executive Turntable: Steve Backer is named executive VP/GM of V2 Records.
Sum 41 asks Does This Look Infected? with its new island release.



SUN 41

O-Town returns with a more reflective set on 1 Records.
The Beat: Ashanti, Nelly, and Eminem dominate this year's American Music Award nominations.

Continental Drift: Taking a look back at some recent unsigned favorites.

The Classical Score: The New York Philharmonic renews its namesake label in celebration of the ensemble's 30th-anniversary season.

Higher Ground: Rocketown Records launches a new marketing campaign for Ginny Owens.
The Spirit: Mary Mary keeps building its brand with its latest endeavors.

Touring: Security remains a hot topic at the 2002 ICMC.

Boscare: George Strait and Joe Messina gross more than \$2 million from two shows.

Reviews & Previews: Jay-Z, Shania Twain, and George Harrison take the spotlight.

R&B: Chris Thomas King launches his label, 21st Century Blues Records, with his own Dirty South Hip-Hop Blues.

Words & Deeds: Lil Jon & the Eastside Boyz "crunk" things up with their sophomore set.

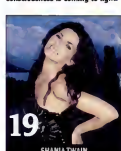
Beat Box: Nervous Records aims for crossover success with the Sicilians' "L'italiano."

Country: Bill Anderson visits with country legends on his XM Satellite Radio show.

Latin Notes: Juanes and Celia Cruz lead nominations for the 15th Premios Lo Nuestro Latin Music Awards.

Jazz Notes: Marcus Johnson's latest release with his own imprint proves that success is not beyond indie jazz musicians' grasp.

Shuttle Monitor: Multichannel audio's impact on consumer consciousness is coming to light.



SHANIA TWAIN

Programming

Music & Showbiz: Hip-hop's role in film is discussed at the Hip-Hop Odyssey Film Festival.

Features

Market Watch
Update/Good Works: Allie Keys and others in Scholastic's Read for 2003.

Classifieds
Between the Bullets: Jay-Z bows at No. 1 on the Billboard 200, with *The Blackprint 2: The Gift & the Curse*.

Holiday Chart: First week for 2002 seasonal chart.

Billboard.com: What's online this week.

The Billboard Backbeat

International
France's recent success on value-added tax on prerecorded music is receiving support across the European Union.

Hits of the World: "Aserje" (The Ketchup Song) tops five international singles charts.

Global Music Probe: London duo Turla Brakes' as-yet-untilted sophomore set is due in 2003 via Source.

Merchants & Marketing
The recent sale of Tower Japan, Tower's U.S. operation becomes the retailer's principal arm.

Rebelle Track: The success of the holiday selling season will reflect the short-term future of the music industry.

Music & Money: Liquid Audio announces its third-quarter financial results.

Home Video: Warner gives Baby Looney Tunes titles on DVD an educational twist.

Spotlight Begins on Page 30

At a Glance
Chart Artist Index
Chart Song Index

Chart Beat

by Fred Bronson

PHIL IS THE NEW MAN: There's a change at the top of the Adult Contemporary chart—not a sentence I could write very often this year. Phil Collins' remake of Leo Sayer's "Can't Stop Loving You" (Atlantic) is the seventh tune to advance to No. 1 on the AC chart in 2002. But it is only the second hit by a solo male artist to achieve pole position this year. The first was "To Where You Are," a two-week chart-topper for Josh Groban in August.

The first song to move to No. 1 in 2002 was "Simple Things" by Jim Brickman Featuring Rebecca Lynn Howard. "Simple" is the only one-week chart-topper this year. Enrique Iglesias' "Hero," No. 1 in 2001, then returned to the summit and was eventually replaced by Celine Dion's "A New Day Has Come" the issue of March 30. That post-retirement hit by Dion set a new record by remaining No. 1 for 21 weeks.

Groban's song finally supplanted Dion's track. Then Daryl Hall & John Oates made a surprise return to the top of the AC tally with "Do It for Love."

Juanes Carlini's first chart entry, "A Thousand Miles," had a seven-week reign, and then Faith Hill had a three-week turn with "Cry."

"Can't Stop Loving You" is Collins' eighth No. 1 hit at AC. His first chart-topper was "One More Night," which reigned for three weeks in 1985. Collins' newest No. 1 is his first of this century; he was last on top with "You'll Be in My Heart,"

which began a 19-week run the issue of May 29, 1999.

That *Tarzan* theme appeared on the Walt Disney imprint, so "Can't Stop Loving You" is Collins' first No. 1 on Atlantic in more than 12 years. "Do You Remember?" started a five-week run in June 1990.

BOONE TOWN: He has one of the most impressive chart runs of the rock era, and he isn't done yet. At 68, Pat Boone is racing up Hot 100 Singles Sales with "Under God" (the Gold Label), which bounds 35-20 this issue.

It's the first appearance on any pop singles or albums chart for Boone since 1967. That was the year the native of Jacksonville, Fla., made a foray into heavy-metal music and peaked at No. 125 on the Billboard 200 with *In a Metal Mood: No More Mr. Nice Guy*.

Boone first appeared on a *Billboard* chart when his cover of Otis Williams & His Charms' "Two Hearts" debuted on the pop singles survey the week of April 2, 1955, eventually peaking at No. 16. That gives Boone a global-career chart span of 47 years and eight months. If "Under God" should sell enough copies to debut on the Hot 100, it would be Boone's first appearance on this chart since April 1969, when "July You're a Woman" peaked at No. 100.

Boone's biggest hit was "Love Letters in the Sand," which began a five-week reign June 3, 1957.

More Fred Bronson each week at www.billboard.com.

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FMC Radio Report Riles NAB, RIAA

Coalition Says Consolidation Has Decreased Competition, Diversity Of Playlists

BY BILL HOLLAND

WASHINGTON, D.C.—A new report from the Future of Music Coalition (FMC) filed with the Federal Communications Commission (FCC) Nov. 15 has riled the giant National Assn. of Broadcasters (NAB) trade group and prompted the Recording Industry Assn. of America (RIAA) to take issue as well. The report concludes that consolidation of the radio industry in the past decade, following deregulation of FCC ownership rules, has led to less competition, less programming diversity, and unsatisfied listeners.

The RIAA took issue with the report's finding that the five major record companies have limited their promotion efforts due to shrinking playlists, creating "a double bottleneck" for artists trying to get exposure.

An RIAA spokesman comments: "Record companies of all sizes are constantly pushing for more diverse and expanded playlists. The focus should be on a record industry that makes and markets more than 30,000 new CDs a year but [on] a radio promotional system that, as this report finds, needs to be reformed."

The NAB charges that the study uses flawed methodology and calls its assertions "myths." "This survey," an



BRACY

NAB spokesman says, "has all the credibility of Miss Cleo," referring to the TV psychic recently discredited by the Federal Trade Commission for deceptive advertising.

Concerned members of Congress, as well as the NAB and the FMC, will be watching closely to see if the FCC incorporates the study and other anti-consolidation complaints into its ongoing review of current ownership rules, which chairman Michael Powell calls the "most comprehensive underwriting in the area of media ownership in the commission's history." (Powell's FCC tilts heavily toward free-market deregulation.)

Sen. Russ Feingold, D-Wis., however, is expected to reintroduce a bill next year that calls for the FCC to critically look at whether consolidation has resulted in diminished diversity and programming choices for citizens.

The FMC report analyzes current industry data compiled from *Billboard* sister publication *Airplay Monitor* and other trade magazines, finding "format redundancy" as well as "considerable format homogeneity—playlist overlap between supposedly distinct formats [by] as much as 76%."

The report also includes the results of a survey it commissioned with 500 radio listeners, which gives big radio a black eye. Eighty percent of respondents support action to prevent further

consolidation; most want less repetition of songs and longer playlists with more variety. A majority of respondents, 68%, say they support congressional involvement to curb the use by big radio companies of payola-like systems in which independent promoters pay huge fees for their clients' product to be considered for airplay.

A written NAB statement says the FMC survey flies in the face of the positive results of a larger recent survey of 3,000 listeners conducted by Arhron-Edison Research that found listeners satisfied with the current state of radio. The NAB mocked the small sampling of listeners in the FMC study. It did not address the independent promotion payment issue.

FMC co-founder Michael Bracy maintains, "The 500 in our survey is a perfectly valid sample size. We've been very public about our [small] margin of error. I'm not sure what their concern is."

The report's data analysis concludes that the U.S. radio industry is an "oligopoly," reporting that geographic radio market in the U.S. is dominated by four companies, which control 70% or more of market share. It also finds that 10 parent corporations of broadcast companies control two-thirds of both listeners and revenue nationwide and that two of them—Clear Channel Communications and Viacom combined—control 42% of listeners and 45% of industry revenue. It also finds that in 28 of the 30 major markets, four companies or fewer control more than 50% of listeners, with even higher percentages in smaller markets.

As a result, the FMC report says, a small number of companies control the news on the radio, and format consolidation has also produced a negative impact on the music industry, leading to control of specific formats, shorter playlists, and fewer opportunities for record companies and indie artists to get airplay.

Sony Music Buys Run Tones

BY BRIAN GARITY

NEW YORK—Sony Music Entertainment has acquired New York-based wireless entertainment company Run Tones. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed.

The new Mobile Products Group will be part of the Sony Music Tech division, which has been renamed Sony Music Digital Services (SMDS). The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless efforts, which currently include ring tones and album pressings; this includes overseeing the Run Tones brand and business.

Run Tones currently operates ring-tone service RUNtones and personal

photo service RUNpics. The company also offers a range of business-to-business services. Its customers and partners include Warner Music Group, Sony Pictures Digital Entertainment, Adobe, AT&T Wireless, Ericsson, and Nokia.

The Mobile Products Group will be led by Run Tones principals J.J. Rose and Tim Nilson, both former executives of defunct e-commerce music company NZK. Rosen has been named VP of Mobile Products Group and SMDS, in addition to continuing as CEO of Run Tones. He reports to Thomas Gevecke, senior VP of SMDS. Nilson has added the title of VP of mobile technology for SMDS and remains chief technology officer of Run Tones. He reports to Phil Wisser, CTO of Sony Music Entertainment. Both are based in New York.

A LOOK AHEAD

Huge First Week Expected For 'UP!'

BY GEOFF MAYFIELD

LOS ANGELES—The artist with the best-selling album of the past dozen years, Shania Twain, will mount one of 2002's largest sales weeks when her new album debuts at No. 1 on next week's *Billboard* 200.

Based on first-day numbers reported by retailers, chart watchers conservatively guess that Twain's new Mercury release, *UP!*, will field an opener exceeding 800,000 units. A sales VP at a retail label expects the title will surpass 900,000, while some prognosticators suggest the album will join the million-plus club in its first week.

Her last album, the 1997 title *Come On Over*, has sold 14.4 million units to date, according to Nielsen SoundScan—more than any album tracked since SoundScan began tal-

king sales in 1991. The album logged 50 weeks at No. 1 on Top Country Albums but never rose above No. 2 on *The Billboard* 200.

In Twain's *The Last Temptation* (MCA) (defunct Jam) and the eponymous debut from Audioslave (Epic), also released Nov. 19, are both on course for the big chart's top five, with at least 200,000 units each. The latter matches SoundGarden singer Chris Cornell with the instrumentalists from Rage Against the Machine.

Matchbox Twenty (Atlantic) should have next issue's fourth-highest bow—in the range of 140,000–150,000—while Toni Braxton (Arista), Mudvayne (Epic), and a posthumous George Harrison album (Capitol) each have shots at first weeks above the 100,000-unit threshold.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	634,729,000	553,401,000	(-12.8%)
Albums	605,994,000	542,475,000	(-10.5%)
Singles	28,735,000	10,926,000	(-62.0%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	562,613,000	515,048,000	(-8.5%)
Cassette	42,210,000	26,040,000	(-38.3%)
Other	1,171,000	1,387,000	(+18.4%)

OVERALL UNIT SALES			
This Week	14,035,000	This Week 2001	15,774,000
Last Week	13,135,000	Change	+11.0%
Change	+6.9%		

ALBUM SALES			
This Week	13,861,000	This Week 2001	15,468,000
Last Week	12,954,000	Change	+10.4%
Change	+7.0%		

SINGLES SALES			
This Week	174,000	This Week 2001	306,000
Last Week	176,000	Change	-43.1%
Change	+1.1%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION			
	2001	2002	
Northeast	30,036,000	28,222,000	(-6.0%)
Middle Atlantic	77,621,000	68,118,000	(-12.2%)
East North Central	85,235,000	76,050,000	(-10.8%)
West North Central	35,783,000	32,376,000	(-9.5%)
South Atlantic	107,745,000	98,236,000	(-8.8%)
South Central	82,636,000	74,365,000	(-9.3%)
Mountain	41,672,000	38,119,000	(-8.5%)
Pacific	101,884,000	96,361,000	(-5.4%)

ROUNDED FIGURES

FOR WEEK ENDING 11/18/02

Compiled from a national sample of retail stores and sales volume collected, compiled, and provided by Nielsen SoundScan

In The News

• Kinetic Records founder and president Steve Lau has bought back BMG U.K.'s 49% interest in the New York-based dance label. The major acquired the stake nearly two years ago. Kinetic continues to be distributed by BMG in the U.S.

• The Copyright Office of the Library of Congress seeks written comments and proposals for the scheduling of a new Copyright Arbitration Royalty Panel (CARP) to adjust future royalty rates and terms governing ephemeral recordings and digital transmissions of performances of sound recordings for the 2003–2004 period. Rates will cover non-descriptor services that make digital transmissions of sound recordings. Comments are due Dec. 2. Groups wishing to participate in the new CARP need to file by Dec. 23.

• The Eagles will begin a major-market arena tour May 8, 2003, in a city to be determined, according to manager Irving Azoff (*Billboard* Bulletin, Nov. 20). The band will play 40 dates through the summer and 40 more next fall. A deal for a promoter has not been set. The Eagles will issue a new album next fall on an indie label; Azoff calls "Eagles Recording Co."

Retail Hopes For Q4 Bump

BY MATTHEW BENZ

NEW YORK—The music industry's fourth-quarter release schedule may be one of the heaviest in recent years with albums from big-name artists, but recent quarterly results and comments from music retailers suggest that still might not be enough to offset the effects of CD burning, free digital file sharing, and mass merchants' powerful presence in music retail.

Trans World Entertainment chairman/CEO Robert Higgins, who has cited CD burning and file sharing as reasons behind his firm's lagging music sales, said there is "reason for optimism" this quarter. Releases from such artists as Jay-Z, Jennifer Lopez, Santana, and Shania Twain mean "there's something for everybody."

For its fiscal third quarter ended Nov. 2, Trans World had a net loss of \$14.1 million, or 35 cents per share, in line with forecasts. The Albany, N.Y.-based retailer, which operates 888 stores, had a net loss of \$11.6 million, or 28 cents per share, in the same period of 2001. Sales were \$251.2 million, down 8%.

Sam's West Coast retail analysts say that Trans World's forecast for fourth-quarter earnings per share of 65 cents, compared with 82 cents a year ago, suggests that it will "only marginally capitalize on a promising fourth-quarter release lineup." They say Trans World's problem is that of other retailers: the small-based music retailers, is the dis-

counting of new releases by lower-overhead mass merchants.

Meanwhile, Hastings Entertainment's net loss for its third quarter ended Oct. 31 rose to \$6.6 million, or 58 cents per share, from \$5.5 million, or 46 cents per diluted share, last year. It cited a higher volume of music and books returned to vendors.

Sales rose 7% to \$110.6 million. Yet through the first nine months of its fiscal year, Hastings' sales of new-release CDs fell 9.1%; the entire music category, which includes used CDs, accessories, and musical instruments, fell 5.2%.

Based on current trends, the Amarillo, Texas-based retailer—which has 146 superstores—now expects full-year earnings per diluted share of 13 cents-18 cents, down from its earlier forecast of 38 cents-43 cents. "We're in a malaise, and we have been for some time," Hastings VP/COO Dan Crow says. "You get Wal-Mart and Best Buy selling below cost, and that impacts on sales."

One firm that has benefited from the mass-merchant trend is Troy, Mich., rackjobber Handelman Co., whose customers include Wal-Mart, Best Buy, and Kmart. Sales for its fiscal second quarter ended Oct. 26 were \$348.9 million, down 2% from last year. Net income was \$16 million, or 61 cents per diluted share, up from net income of \$15.7 million, or 58 cents per diluted share. It's the company's highest second-quarter profit ever.

REPORT

Lame Duck Congress Passes Small Webcaster Royalty Rate Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), artists' groups, and mom-and-pop Webcasters are hailing the Nov. 15 passage of the amended Small Webcaster Act of 2002 by the House of Representatives as a first step toward providing much-needed stability to the online streaming marketplace. The measure, which gives small Webcasters a break on the rate of digital royalties due record companies and artists, now goes to the White House to be signed into law.

John Simon, executive director of SoundExchange (the collecting agent for digital-performance royalties composed of an equal number of members from labels and artists groups), says he is pleased and urges "Webcasters, broadcasters, and others to meet us in good faith to find marketplace solutions, rather than fighting in court and other forums."

Mike Rose, director of sound recordings for the American Federation of Television and Radio Artists, says, "Getting the legislation to the House floor and passed unanimously took all of our resources, but... now small Webcasters will have the relief they need to be able to offer a broad variety of music."

Mike Rose, president of Webcast Radio in Jacksonville, Fla., says "We

were able to come up with a solution that worked for a large number of Webcasters and something that worked for the artists and labels. Bottom line: We're still in business."

The bill gives small-company Webcasters making less than \$1 million annually a break on digital-performance royalties owed to

structure with small-company Webcasters, which would then be authorized by the librarian. Non-commercial Webcasters get a six-month stay of payments.

The National Religious Broadcasters Music License Committee (NRBMLC) led the charge in opposing the inclusion of performance royalty rates in legislative language, although the National Assn. of Broadcasters (NAB) also opposed the measure. There were concerns that such language might set a legal precedent that would affect an ongoing court case brought by the NAB, challenging a Copyright Office ruling that held that digitally simulcast broadcast programs over the Internet are subject to royalties. "Over-the-air" broadcasts have long been exempt from performance royalties to labels under U.S. law.



record companies and artists. They had complained to lawmakers and officials of the Library of Congress and the Copyright Office that the initial rate set by the Librarian of Congress was so high that it would drive them out of business.

The amended bill jettisoned legislative language setting out lower rates of either 7% of gross revenue or 5% of operating expenses. Instead, it enables SoundExchange to negotiate deals of the same rate

The RIAA and the NRBMLC reached an agreement on the amended language Nov. 14. Following that agreement, Sen. Jesse Helms, R-N.C., then released a hold he had put on the bill in October after hearing from religious broadcasters in his state (*Billboard*, Nov. 2). The Senate passed the amended legislation in an evening session Nov. 14.

Direct payment of royalties to artists and a provision allowing deductibility of the costs of creating SoundExchange are included in the bill.

Roxio Awaits Approval Of Napster Bid

Court Will Decide Success Of \$5 Million Deal To Acquire Swappery's Assets

BY BRIAN GARNETT

NEW YORK—In a move that could be seen as the first step in the reintroduction of the Napster brand, Roxio—a leading maker of CD-burning software—has entered into an agreement to acquire the bulk of the assets of Napster, Inc. for \$5 million in cash and 100,000 warrants to purchase Roxio common stock.

As part of the agreement, Roxio will receive all of Napster's intellectual property, including its technology patent portfolio. Roxio says it is not assuming any of Napster's liabilities, including pending litigation. The acquisition is subject to approval by the bankruptcy court.

Napster, based in Redwood City, Calif., filed for Chapter 11 bankruptcy protection June 3. It listed assets of \$7.9 million and liabilities of \$101 million, as of April 30.

Roxio declines to comment on its specific intentions for the Napster assets at this point. A new deal vilified by critics for the swappery's assets will not be outlined until after the close of the transaction.

The company currently only says that Napster has value that "is synergistic with Roxio's current digital-media offerings, as well as with its long-term vision for the future of digital media and entertainment." Roxio president/CEO Chris Goreg adds that Roxio's acquisition of Napster "will provide a role in the digital-media landscape and enhance our offerings to consumers." But the move presumably paves the way for Roxio to start its own subscription offering using Napster's technology and brand.

Roxio is dabbling increasingly in digital-music services. The company is a distribution partner of Pressplay, the subscription service from Universal Music Group and Sony Music Entertainment.

How such an initiative, if it can proceed, will play with the music industry remains to be seen. Assuming the deal, Goreg took care to point out that the com-

pany looks forward to continuing to work with its partners in the entertainment industry. Besides its collaboration with Pressplay, the company is also working with EMI on developing secure burning solutions.

But neither Roxio nor Napster are licensed to directly sell digital music controlled by the majors; therefore, the company would have to go out and acquire such clearances.

The majors thus far have been loathe to license content to any commercial offering based on peer-to-peer technology. They have been working to develop CD copy-protection technology to curb the unauthorized burning of CDs.

Roxio stock rose 13% on the news Friday, Nov. 15, closing up 47 cents at \$3.85.

Bertelsmann originally offered \$9 million for the company's earlier this year. That deal was blocked by a Delaware bankruptcy court (*Billboard*, Sept. 4). At its peak, Napster attracted some 80 million users but was crippled by legal showdowns with the world's largest record companies, who accused the company of widespread copyright infringement.



Executive Turntable



RECORD COMPANIES: Steve Backer is named executive VP/CM of V2 Records in New York and Los Angeles. He was West Coast executive VP of EMI Music Publishing.

Steve Leeds is named senior VP of promotion for Virgin Records America in New York. He was senior VP of radio and video promotion for Universal Records.

Valerie Williams is promoted to senior VP of urban music for Chrysalis Music Group in Los Angeles. She was VP of urban music.

Narciso Antonio Gorka is named publicity manager of Universal Music Group in Woodland Hills, Calif. He was director of communications for

the Los Angeles Union Way. Cheryl Burrell is named director of national promotion and artist development for EMI CMG in Nashville. She was associate director of national promotion for Arista Records.

MUSIC VIDEO: Kevin MacCall is promoted to senior VP of on-air promotions for MTV and MTV2 in New York. He was VP of on-air promotions.

PUBLISHING: Alfred Taren is promoted to senior director of contract administration at Universal Music Publishing Group in Los Angeles. He was director of contract administration.

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ARTISTS & MUSIC

Great Divide Keeps It Together For E92 Disc 'Remain'

BY PHYLIS STARK

The Great Divide is a group that has its act together, from both a musical and a business standpoint.

The Oklahoma-based outfit handles nearly every aspect of its business in-house. In its early days, it established its own booking agency, Skinny Tours; a publishing company, Cowboys and Sailors; a merchandising arm; and a record label, E92. Only its management, Tony Tuthill's Pacific Music, is an outside interest.

The strategy has paid off for the group, which has made a living from touring and album sales for a decade. The Great Divide started off by releasing its own records, then tried the major-label

system for a few years, and is now back to releasing its own music again.

Its excellent fifth album, *Remain*, was released Nov. 5 on E92. In an unusual deal, E92 made the first company to contract with Nashville-based VFR

Records' new label-services division, which works outside projects to radio. The band also hired three other companies to handle radio promotion, as well as hiring Emergent Marketing to handle sales and distribution via Emergent's relationship with RED Distribution.

The group comprises lead singer/primary songwriter Mike McClure, bassist Kelley Green, and brothers J.J. and Scottie Lester, who play drums and lead guitar, respectively. Its sound is a raw country/rock hybrid that has earned it a loyal following, particularly in college towns in Oklahoma, Texas, Kansas, Nebraska, and Iowa. Thus far, the Great Divide has not generated any national hits despite years of making quality music, but it does have supporters.

Brian Jennings, PD of country KZKK Lincoln, Neb., says: "The Great Divide is huge in Lincoln. They sell out every concert."

The group's self-released debut was 1994's

Goin' for Broke. The follow-up, *Break in the Storm*, sold so well independently in the Southwest that Atlantic Records' Nashville division signed the band and released that album in 1998. But the next album, *Revolution*, became a victim of the label shifts beginning to take place in Nashville. It was released shortly before Atlantic chairman Rick Blackburn retired and much of the remaining staff was fired. Thus, the band says the project was never properly worked.

When Atlantic folded and Warner Bros. absorbed its roster, the group asked for release from its contract and struck out on its own again to record *Afterglow*. It later entered a licensing deal with Broken Bow Records in Nashville.

After a couple albums that some fans thought didn't represent the band's live sound, Green says that *Remain* got back to true form for the Great Divide: three guitars and drums.

The Great Divide was then accepted as a vital part of the Texas country movement, whose acts are sometimes better-known for their anti-Nashville stance than they are for actually selling records. But the group is trying to walk the fine line between the Nashville and Texas music communities.

"I can't honestly say there hasn't been some anti-Nashville [comment] out of someone in our camp," Green says. But that *Remain* was recorded in Nashville with producer Chris Leuzinger and engineer Bob Bullock is evidence, Green says, that the group has no anti-Nashville bias, even though it earned some derisive accusations of selling out from some Texas-based musicians. Green says the Great Divide would welcome the right offer from another Nashville label.

Emergent president David Macias says his company and the band will be "aggressive about getting out there and doing in-store events in key markets where they have a lot of fans."



THE GREAT DIVIDE

Sum 41 Spreads 'Infected'

Pop-Punk Quartet's New Island Disc Is Harder, More Thoughtful

BY MARGO WHITMIRE

For most people, passing out in a deserted field while large birds peck at your head would be unpleasant. For Sum 41, it was an experience that inspired the title of its Tuesday (26) Island release, *Does This Look Infected?*

Finding themselves incoherent in strange places is nothing new to the members of the pop-punk Canadian quartet, who—since the multi-platinum success of their 2001 debut, *All Killer, No Filler*—have enjoyed a whirlwind of wild debauchery while "totally exploiting the fact that we're 21 and in a rock band," as drummer Steve "Stevo 32" Jocz puts it.

With so much expendable energy, only a quick month-and-a-half was spent in New York recording the sophomore vehicle that would enable them to return to life on the road.

Produced by Greig Nori, who also manages the group, *Does This Look Infected?* delivers frenetic drum beats accompanied by the unlikely combination of melodic guitar sections and aggressive vocals, showcasing a harder and more thoughtful sound than the pop leanings of its predecessor.

"We definitely sought to make this record heavier," singer/guitarist Deryck "Bizzy D" Whibley says. "We wanted a different kind of record without sacrificing any of the melody or harmony we had on the first."

Of the songwriting process, Whibley says he came up with most of the concepts in a little more schizoid state in the back of the bus during the group's first tour.

"I write a song and do as much as I can with it before I introduce it to the group," he says. "Then everyone has their input, and it sounds totally different once the band is playing instead of just me."

In sharp contrast to the group's devil-may-

care veneer is the vulnerable "Hell Song," which Whibley wrote after learning his best friend had contracted HIV.

"That song just came out in, like, half an hour when I just found out," he says. "I wasn't even meaning to write about it, but for some reason that just came out right away."

Livia Tortella, head of marketing for Island, is encouraged by the response from radio. "It's a different thing for Sum 41," she says. "The reaction has been overwhelmingly good."

Along with lead guitarist Dave "Brown-sound" Baksh and bassist Cane McCaslin, Whibley and Jocz are in the middle of a small

Sum on Your Face club tour to promote the album. Booked by Andy Somers of the Agency, the group will then embark on a club tour of England, followed by an eight-week stint in the U.S.

Capturing the kind of crazy antics that made a name for Sum 41 during the success of its first album is a bonus DVD featuring a "documentary" of the band's alter ego, Pain for Pleasure. The Spinal Tap-esque exposé takes the viewer on a journey from the band's first performance

to a rock 'n' roll suicide. Released in a limited run of the first shipments, the DVD will also feature short films illustrating the mishaps of Sum 41's recent international tour through Australia and Japan, along with music by labelmates Autopilot Off.

"It's a lot of fun," Tortella says. "Since day one, they've been the kind of band that films their own stuff and edits it, and they just have a lot of fun with it."

To encourage consumers to purchase rather than download the album, the first 500,000 copies bought in stores will include an access code to a secret Web site that will enable fans to pick from a series of live shows and burn a customized EP for themselves.



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O-Town Tries For Long-Term Career

Aimed At Changing Perception, Sophomore 1 Set Features Several Self-Written Cuts

BY CHARLES KAREL BOULEY

For most artists, fame comes as a by-product of creating music; hardly ever is music the by-product of fame. As they near the release of their sophomore outing, the five members of O-Town find themselves trying to grow out of being regarded largely as the rascally example of the latter.

Asphyx Parker Angel, Erik-Michael Estrada, Dan Miller, Trevor Penick, and Jack Underwood—whose *O2* went to retail Nov. 12—became instant household names through the reality TV show *Making the Band*. While many fans—particularly young teenage girls—fell instantly in love, to many in the industry the show only perpetuated the stereotype that labels were simply “adding water and mixing” to create disposable, less-than-talented bands for a buck. So, while the show may have been a blessing for visibility, for five guys looking to be taken seriously as artists it was a double-edged sword. No one really expected the by-product of the show to be a band—and according to Angel, not even the producers of the show itself.

“They weren’t expecting a real music group to form,” he says. “There was no record deal built into the show. Getting to [former J Records chairman/CEO] Clive [Davis] was the moment of truth. Three months after the first season of *Making the Band*, it looked like there was no more of the show. So, we started on our own, renting out a rehearsal space. We practiced every day, lived in little tiny apartments in Orlando [FL], and practiced our asses off until we felt ready. Clive was leaving Arista, and through mutual contacts we got a meeting at his house. We sat in his living room and sang a cappella. We were flipping out; we felt it was the biggest thing to happen to us.”

It turned out to be just that. Davis says, “Lou Pearlman set up a meeting. We were organizing the band, and he was in the room, and they were impressive in singing. Every other company was interested in coming out with an album to include the material being utilized on the TV show and were going to rush an album out. I said I would have a poster on the wall even if we were open for business, because for me it’s all in the material, and that can’t be rushed. I opted for the longer-term approach.”

He continues, “I told them that if they were interested in a much longer-term career, not one dependent on the capitalization of a TV show,

then here I am. It was a combination of three factors: They were legitimate singers; they sang a cappella with harmonies. No. 2, they were a known act, the public was aware of them, and they weren’t coming [out] as they are unknown artists. Third, there was the interest of MTV.”

A DEBUT DIPPED IN PLATINUM

Davis signed the group, and its eponymous debut was certified double-platinum. Each of the three singles gained more success than the previous, with the last, “All or Nothing,” becoming a top 5 hit *Hot 100* hit. Still, some thought the band lacked credibility.

“In analyzing what happened with the first album—a large worldwide

now we’ve done hundreds of shows all over the world. We invite a critic of the TV show to come watch our stage show—it’s really us, it’s where we get to shine.”

Davis adds, “We come to this album with a burden—and the burden is to reach those who haven’t had the chance to see the guys. This is a strong performing group with a tremendously articulate intelligence, and they just keep growing.”

If the group’s members seem as though they have something to prove, it’s because they feel they do—and that *O2* is the album to do it. On it, the band is allowed to explore its own talents, with half the project being written by the group.

“The music sounds so different on this record—it’s more real, more organic, [and] more authentic,” says the band’s lead singer, Angel. “Angel says, ‘Erick and I wrote almost half the record this time, and that’s a huge thing for us as a group. Clive would tell us, ‘You guys, you should use to submit songs that didn’t make the records, meaning he had standards. If he was going to executive-produce, he wanted good songs and the writer who wrote them.’”

So to choose five or six of ours is a huge deal.” “It comes down to the power and impact of the songs they deliver,” says Richard Palmese, executive VP of promotion for J Records. “All or Nothing” didn’t only score with teens but the 18-34 demographic as well. They’re not just pigeonholed there. As their fans grow up, as long as the music connects and is still relevant—and as long as their songs still touch you—it’s not a matter of age. As long as a song is bright, and it has a message that everyone will respond to.”

While *O2* is the group’s second full-length release, the members of O-Town feel it is more of a debut album. A mixture of ballads, dance, and even rock, the band says the cases the band and presents it as a grown-up, cohesive musical unit and not a prefab boy-band creation.

“I hated that the TV show stood for the fact that you could just add water and mix and create a pop band,” Angel says. “We set up, we stood for, and we didn’t know how to manipulate the situation to bend it in our favor except to do the best we could on the first record, [with the hope] we could start to create something organic [afterward]. On the second record, that’s what we’ve done.”

The Beat

by Melinda Newman



AMERICAN MUSIC AWARDS: R&B and rap artists dominate the nominations for the 33rd annual American Music Awards, which are announced Nov. 19 in Los Angeles by Dick Clark, Toni Braxton, and ‘N Sync’s JC Chasez.

Newcomer Ashanti garnered five nominations, including nods for favorite adult (Ashanti, Def Jam) and favorite new artist in both the pop/rock and hip-hop/R&B categories. Eminem and Nelly both received four nominations each and will go head to head in the pop/rock female artist category, as well as in both the pop/rock and

Matt Sweeney, and Sling guitarist David Pajo. Corbin sings lead and plays guitar; the quintet will play a number of radio shows in December, including gigs for WBOS Boston (11), WXXR New York (12), WHFS Washington, D.C. (13), WPLY Philadelphia (15), and CIMX Detroit (17). A warm-up gig at the Joint in Las Vegas is slated for Dec. 5.

LIKE A VIRGIN: Robbie Williams, whose new album, *Escapology*, is expected to come in at No. 1 in the U.K. this week, has shifted from Capitol Records in the U.S. to Virgin Records. Williams previously released *The Echo Has Landed* and *Sing When You’re Winning* through Capitol. His last album, last year’s *When You’re Winning*, was not released in the U.S. In the U.K., his music is released through Chrysalis/EMI.

Sources say the shift was made in part because the project is a huge priority for EMI Recorded Music vice-chairman and seconded Music Network America CEO David Munn, whose office is in the same building as Virgin in New York. “Capitol’s release schedule is more demanding in the first few months of 2003, so there’s more space for the new Robbie Williams album on Virgin in New York.” Capitol’s release schedule is more demanding in the first few months of 2003, so there’s more space for the new Robbie Williams album on Virgin,” Munn says. “It’s also better to have the team headquartered in New York, now that Virgin has moved to the East Coast.” *Escapology* is slated to be released in the U.S. in March 2003, and will be preceded by first single “Feel.”

Capitol’s release schedule is more demanding in the first few months of 2003, so there’s more space for the new Robbie Williams album on Virgin,” Munn says. “It’s also better to have the team headquartered in New York, now that Virgin has moved to the East Coast.”

Escapology is the first release under Williams’ new contract, which allows EMI to share in Williams’ touring, publishing, and merchandising revenue. Williams has announced a 15-date summer tour of Europe that starts June 28 in Edinburgh, Scotland. No U.S. dates have been announced.

STUFF: According to their manager, Irving Azoff, the Eagles next album will arrive next year on an indie label he calls Eagles Recording Co. (*Billboard Bulletin*, Nov. 20). The group’s last set, *Hell Freezes Over*, was released in 1994 on Geffen. Elton John will perform Dec. 1 at London’s Royal Opera House in a concert set for broadcast on the BBC later that month. The orchestra will be conducted by composer James Newton Howard, who played keyboards for John for a number of years, starting in 1975.



O-TOWN

success—the percentage of sales that initially came off of TV ended up being less than a third of their total album sales,” Davis says. “So here’s a group that could have been written off as a creation of television, formula, [but] I knew when they sang and when I spoke with them that their intelligence factor was always there, especially their musical intelligence. They were an impressive group of guys. After the success of the third single, they were able to take it through their touring and show their talents. No one was prepared for their ability as headliners and their talent as performers.”

PERFORMANCE PRIDE

The group puts on a show that not only showcases its pop sensibilities but also allows each member to come out and sing solo, providing the opportunity to explore new musical genres.

Angel recalls, “We’ve been touring with a live band since the beginning. We felt strongly about that, so we would set ourselves apart onstage. No one could control our stage show—that was our territory—so we spent the extra money that we didn’t have and hired a live band to go with us. We didn’t want to be a pop-rock act... It was the undesired, unmercenary version of us. We developed ourselves as a touring act and



hip-hop/R&B categories for favorite adult. Eminem is nominated for *The Eminem Show* (Interscope), while Nelly is represented by Nellyville (Fo’Reel Universal).

Approximately 1,000 nominations are Enrique Iglesias, Toby Keith, Linkin Park, Dixie Chicks, Pink, Creed, B2K, Nappy Roots, Alan Jackson, and Celine Dion.

A total of 20 awards are handed out in eight categories: pop/rock, hip-hop/R&B, contemporary adult contemporary, latin, contemporary inspirational, alternative, and soundtracks.

Additionally, this year will mark the second time the Coca-Cola New Music Award will be presented, which highlights an unsigned band selected from a nationwide competition.

The three-hour show, which airs Jan. 13, 2003, on ABC, will be hosted by the *Osbourne* live from Los Angeles’ Shrine Auditorium.

Nominations are compiled from music-industry publications. Winners are selected by a national sampling of approximately 20,000 people who are sent ballots by a polling firm.

For a complete list of nominees, log on to billboard.com.

BILLY’S BACK: “Honestly,” the first single from Billy Corbitt’s new band, Billy Corbitt and the 22, is the lead-off song from the still-untilled Reprise album that is slated for Jan. 28, 2003, release.

The band, which is managed by Elliot Roberts, also includes Corbin’s former *Smashing Pumpkins* drummer Jimmy Chamberlin. A Perfect 10 bassist Pat Lacharrette, Chavez guitarist

Rancid, Blink-182 Members Join With Unknown To Form Transplants

BY TODD MARTENS

Despite the presence of Rancid's Tim Armstrong and Blink-182's Travis Barker—as well as guest shots from the Distillers' Brody Armstrong, Rancid's Lars Frederiksen, and the Slackers' Vic Ruggiero—the Transplants are not a punk super group.

"I'm not comfortable with that term, because it reminds me of the Damn Yankees," says Chris Lasalle, who runs Epitaph's Hellcat imprint. "This wasn't a premeditated thing on our part, like, 'Let's go out and build this band.'"

No, but to say that the Transplants began as a band isn't accurate either. A smattering of hip-hop, reg-



TRANSPANTS

gae, and punk guitars that kicks the Clash's *Sandinista!* into the 21st century, the Transplants' self-titled Hellcat debut (which went to retail Oct. 22), was a project more than two years in the making.

Born in Armstrong's basement during Rancid's time off, the Transplants started as a casual collaboration between Armstrong and singer Rob Aston, whom the Rancid vocalist met when Aston was selling merchandise for AFI. The two began heavily experimenting with loops and samples, and the result was leaning uncomfortably toward the industrial side of the spectrum. It wasn't until Blink-182/Box Car Racer drummer Barker entered the picture that the Transplants started to resemble a group.

"I was originally just supposed to be a guest," Barker says, "but we met up and everything clicked. We worked on the record whenever we had time. We didn't start taking it seriously until the last few months of making the record. We thought it was so different from anything we've heard. It's like three punk kids got hold of a drum machine and stole a bunch of hip-hop records."

In fact, first single "Diamonds & Guns" has a punk-meets-Gorillaz feel, thanks to a guest rap from Funkdoobiest's Son Doobie. The cut has been one of the most-requested songs on Los Angeles radio station KROQ in recent weeks.



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Continental Drift

TAKING A SECOND LOOK: One of the true joys of presiding over a column like Continental Drift is the opportunity to be among the first to hear—and then bang the drum on behalf of—the great new bands and artists of the future.

It's with that in mind that we remind you of some of our personal favorites in recent times. If you missed the chance to check these acts out the first time, please do so now. Without our collective support and willingness

rest of the distance. (oryon.com)

• **Stuiffender**, a Seattle punk outfit that is currently making a big booming noise with a self-made, 22-song disc that happily reaches back to the good ol' days, when punk tunes came in the form of bite-size noise nuggets replete with appropriated classic instrumentation and youthful rebel yells. For information, contact lawlorpop@msn.com.

• **Kinsey Sicks**, which remains one of the most unusual (and



WEIGLE

to try something new, we're doomed to hear the same of 'thing over and over again.

• **Mark Weigle**, a San Francisco-based singer/songwriter who has been making strides in his bid to make it cool to embrace folkie troubadours. He's just wrapped a U.S. club tour in support of his latest disc, *Out of the Loop*, which has garnered rave reviews for the way it blends universal themes of love and an unflinching view of one gay man's life. (markweigle.com)

• **Lava Baby**, a New York quintet that deftly combines homespun soul à la the Dixie Chicks with the giddy pop-pogo of the Go-Go's. They had a brief flirtation with a major after the release of their sterling, must-have album *Big Muff*, but are now back on the indie trail. Don't count these scrappy rockers out. And don't pass up the chance to see them live. They kick ass! (lavababy.com)

• **Oryon**, a Los Angeles-rooted pop artist who aims to be an earthy, dance-rooted one-man equivalent to Backstreet Boys and 'N Sync. It's not easy to be a mainstream, top-40-gear independent artist, but Oryon is relentless in his efforts. That alone will carry him far. His solid, instantly infectious material will take him the

charming) acts we've encountered in recent years. This harmony act is self-described as a "beauty-shout quartet," since it marries smooth a cappella vocals to a classic barbershop quartets with drag. The group is currently promoting its hilarious new CD, *Sicks in the City*. (kinseysicks.com)

• **John Anthony**, a New York-based pop/AC belter who bests many a major-label act with his sleek, meticulously produced *What a Man Can Do* collection. Anthony has impressive pipes and songwriting skills that could make **Michael Bolton** and **George Michael** nervous. (johnanthony-music.com)

• **Andy Northrup**, a Canadian singer/songwriter who has done deserved critical praise for his self-made debut, *Slow Burn Avenue*, a set that initially lures the listener with a smooth, seemingly simplistic surface. But once you investigate the material closer, you realize that the artist is smarter than your average guitar-toting artist. His lyrical construction is palpably sophisticated, though he also infuses an earthy, I've-lived-every-word sincerity. He's particularly effective on the radio-ready title cut, which unfolds like a heartbreaking, wholly reliable audio movie. (anorthrup.com)



by Larry Flick

Dweezil Tapping Zappa Vault With New Imprint

BY JIM BESSMAN

Dweezil Zappa has started a new label, Vaulterature, to make available scores of unreleased recordings by his late father, Frank Zappa. The first release, *FZ-02—Frank Zappa Live in Australia*, is already out via the Zappa family's zappa.com Web site. The double-CD set of mid-'70s Zappa Australian concert material will be followed by a 1978 Halloween concert from the



FRANK ZAPPA IN 1975

Palladium in New York, to be released in conjunction with DTS Entertainment.

Future Vaulterature product will continue with live and studio recordings from the voluminous Frank Zappa vaults, which span the artist's whole career. Dweezil Zappa says, with a focus on the elder Zappa's band lineups that have been heretofore less represented in the marketplace.

"There were certain lineups where the band was very large or very small, and there aren't that many recordings of these extreme versions of the band," Dweezil says. "There will be a lot of material that people have heard, but not with these musicians and arrangements."

The *OZ* set, Dweezil notes, presents one of his two Down Under concert treks undertaken by his father. "It features his most stripped-down bands, with Terry Bozzio on drums and Roy Estrada on bass and only a couple other musicians. He rarely had a small band like that."

The disc was mixed by Joe Chiccarelli, who had engineered the concert early in his career. Dweezil notes, "so there's thematic coherence."

The copious previously released Zappa discography remains available on Rykodisc. Dweezil says that Vaulterature will now issue all Zappa product not in circulation already.

Dweezil says he has always wanted to involve himself in overseeing his father's unreleased output. "I don't think anybody else would have the same feel for the stuff and the attention to detail and enthusiasm for it."

Classical Score..

by Steve Smith

MUSIC ON OCCASION: At first, it might seem that the **New York Philharmonia**, one of the city's most respected chamber-music ensembles, is the latest to jump on the artist-run label bandwagon. The ensemble, however, was actually well ahead of this particular curve—the New York Philharmonia label was originally founded in 1991 and issued its first release a year later. Dormant for the past several years, the label has been resurrected as part of the ensemble's 30th-anniversary season. In an effort to boost its profile at retail, the label has also secured national distribution, pacting exclusively with New Jersey-based **Big Daddy Music**.

One particularly notable element of the label's relaunch is the release of a specially priced six-CD boxed set, *Complete Mozart Divertimentos: Historic First Recorded Edition*, which repackages recordings initially released on the Vox label in 1975. The ensemble at the time led by such legendary figures as **Felix Galimir** and **Isidore Cohen**—was the first ever to take on the entire series of 17 works, which were written primarily for social occasions. Lovingly remastered, the recordings retain their exceptional charm and value. Aside from the box, the six discs are available separately at budget price; an additional two-CD set includes Mozart's wind serenades and arrangements of music from the operas *Le Fan Tan* and *The Marriage of Figaro*. All of the sets also have new liner notes by pianist and eminent Mozart scholar **Robert Levin**.

It's fitting that both Mozart and Levin feature so prominently in the latest Philharmonia project, since both also played a vital role in the label's inception. Both were also new liner notes by pianist and eminent Mozart scholar **Robert Levin**. It's fitting that both Mozart and Levin feature so prominently in the latest Philharmonia project, since both also played a vital role in the label's inception. Both were also new liner notes by pianist and eminent Mozart scholar **Robert Levin**.

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The obvious A&R insensitivity to classical music that has emerged over the past three decades was something we were well aware of and powerless to do anything about," says Philharmonia founder and artistic director **A. Robert Johnson**, who also plays French horn in the ensemble. "We could have said, 'This is the way we're making a catalog that would reflect the program ideal that we have had since the beginning, with a mixed

instrumental repertoire that encompasses the widest range of eras in a program that will be listenable in its own right."

Comprising six releases originally issued between 1992 and 1997, the New York Philharmonia back catalog features music that ranges from **Telemann** and **Beethoven** to contemporary composers **Iain Hamilton** and **Jacob Druckman** (both of whom served as Philharmonia's featured composer, a position currently held by **John Harbison**). The ensemble on those discs—which expands and contracts in size according to the needs of the music—includes such



JOHNSON

well-known artists as violinist **Todd Post**, cellist **Nobuko Imai**, and clarinet **David Krakauer**. All six have been repackaged with distinctive new cover inserts that give the catalog a unified look and reprised as a budget line with a suggested retail price of \$7.98. The six releases were resolicited simultaneously at a crucial moment

because of the difficulties and expense involved in such a major undertaking. It is a welcome surprise to see the New York Philharmonia label relaunch as a budget line. "We didn't want to be ignored at a crucial moment because of pricing competition," Johnson says. "The investment having been made, we decided to get [the discs] as widely disseminated as possible, so that we would get a firm place on people's lists of things that are musts for their collections."

Johnson hopes to build on the ensemble's past achievements while expanding into even bolder incentives, including touring and international performances. Future releases of the recordings are currently in the planning stages, as well. Whether those releases will also be issued at budget price remains to be seen, but Johnson remains mindful of the realities of today's classical-music marketplace. "I think it'll be as competitive as necessary," Johnson says. "We know it's a hardball game, and we're here to stay."

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BUILDING THE MARY MARY BRAND: After two years in the making and preceded by a high-powered rollout, it was one of gospel's most anticipated releases. But despite robust sales, *Mary Mary's* sophomore release, *Incredible*, has not performed according to expectations.



MARY MARY

For many, the assessment is an easy one to make, given the success of the duo's debut, *Thankful*, which was certified gold and scored success on the R&B charts. But no one is about to count out gospel's newest golden girls. In fact, with recent news of a change in management, a forthcoming tour, co-hosting duties at the upcoming Stellar Awards, and a book due out Jan. 1, 2003, the dynamic sister duo is poised for its best year yet.

"We're excited," Erica and Tina Atkins say. "We've got a new management team, a fresh outlook, and although the response to the CD has been different, it is selling in really big numbers, and the last time we looked [it] was No. 2 on the charts." (It is No. 3 this week on the Top Gospel Albums chart.)

That last point is one that new manager **Dennette Guidry** of New York-based management firm the Trydent Group can't seem to emphasize enough. "When you have a big hit record like 'Shackles,' everyone is expecting the same response," Guidry says. "However, for a gospel record to have been out 16 weeks and sold over 300,000 units is hardly chopped liver. Where the first single, 'In the Morning,' did not meet the urban radio expectation, it did establish a great foundation for a second single and served to open up doors on the Christian side. For the first time with this record, we charted on the [top 40] side."

"For the last six, seven weeks, there has been a lull in momentum because there hasn't been a focused single," Guidry continues, "but

we're now setting up for the second single, 'I Try,' which is being arranged specially for the gospel side, as well as urban AC."

"With the shift in management, the tour with **Fred Hammond** going out at the end of January, a role in the movie [*The Fighting Temptations*], and the book [*A pictorial titled Transferring* that features the girls' personal stories], I believe that Mary Mary is uniquely positioned to capitalize on the current double-digit growth in the gospel/contemporary Christian arena," Guidry concludes. "The fact is [that] Mary Mary is a great brand, and we're going to continue to build on that brand."

KEEPING IT REAL: Integrity Gospel is pulling out the stops with *Real*, the latest recording effort from Dove Award-nominated artist **Israel and New Breed**. The album, which debuted at No. 13 on the *Billboard* Top Gospel Albums chart earlier this month, is the follow-up to Israel's Dove Award-nominated *New Season*, which was released in July 2001.

Real combines an array of musical influences ranging from gospel, R&B, jazz, and a modern taste of 1970s soul to create one of the most unique worship albums of the year. With this diverse sonic heritage, Israel's passionate songwriting and the studio mastery of Grammy Award-winning producer **Tommy Sims**, *Real* appeals to a broader musical audience.

"Israel's music, like the man himself, defies categorization," Integrity Gospel GM **Jackie Patillo** says. "He is truly a pioneer in praise-and-worship, and with Tommy Sims at his side, he has forged new ground with *Real*."

As a singer/songwriter/producer, Israel has authored more than 150 praise-and-worship songs and has contributed to numerous projects, recently producing the children's gospel album *Shout Praises!* He's also appeared as a guest artist on labelmate **Joe Pace's** current CD, *Shake the Foundation* (A&R Records), which features a soul-stirring melody of **Dorothy Love Coates'** signature classics, and **CMWA Women of Worship's** *When Prayers Go Up* (also on A&R), which features stellar vocals from **Mimi Reid, Yvette Flinner, Tranne Fain**, and **Kathy Taylor-Brown**.

BRIEFLY: Other new releases that are generating excitement include **Angela Spivey's** *Determined* (A&R Records), which features a soul-stirring melody of **Dorothy Love Coates'** signature classics, and **CMWA Women of Worship's** *When Prayers Go Up* (also on A&R), which features stellar vocals from **Mimi Reid, Yvette Flinner, Tranne Fain**, and **Kathy Taylor-Brown**.

Smiley Starts Worship, Church Music Imprint

BY DEBORAH EVANS PRICE

NASHVILLE—Billy Smiley, a founding member of seminal Christian rock band Whiteheart, is launching a new label, Devotion Music. The new venture, which will be distributed by the Butterfly Group, is a division of Cul-de-Sac Records, the Scottsdale, Ariz.-based label Smiley and partner Eric Tucker started in 2001.

"It came from churches coming to me [and] asking me to help get their music out," Smiley says of the label, which will focus on worship music and church recordings. "When you see a need in the church, you try to fulfill that. My goal is if there's a church denomination that needs some help... this is just an exciting way to help them."

On Dec. 3, the label will release *Worship Extreme*, a multi-artist collection featuring **Pillar**, **East West**, **Justified**, and others.

Smiley also wants to do a series that will revive classic hymns. "We are going to try to do a whole hymn series," he says, "bringing back great hymns to a generation who hasn't heard them."

Devotion is the latest chapter in Smiley's impressive career. As a member of Whiteheart, he helped make rock'n'roll a dominant force in the contemporary Christian music arena. The pioneering outfit launched in 1982 and spent nearly 17 years on the road before retiring from the stage in 1998.

Though Smiley doesn't rule out a reunion at some point, for now the band's principal members have moved on. **Mark Gersmehl** released a solo

album this year on Spring Hill Music Group, lead vocalist **Rich Florian** has become a Nashville writer.

"We just lovingly call it an eternal Sabbath," he says. "We're good friends, and in a month we might decide to do something or we might wait three years."

Initially, Smiley was the head A&R director for the label, Smiley worked as A&R director for Nashville-based KMG Records. After the label began to falter, he explored his options. "I have that passion for developing [artists], and I thought I'd like to do it with my own label," Smiley says. "So that's where **CMWA** kind of came into play two years ago. Cul-de-Sac was started as my commitment to mentor and develop new artists. That's the whole goal of it."

Smiley is also developing two new acts, **Anthem** and **DW**. Both will have debut albums next year.

Higher Ground™

by Deborah Evans Price

ROUND TWO: One of the things that has made **Rocketown Records** such a successful independent label is the level of commitment it devotes to its artists and their music. In keeping with that spirit, the label is initiating a phase-two marketing campaign for **Ginny Owens** that will continue to shine a spotlight on her sophomore album, *Something More*, released in March, as well as *Blueprint*, an enhanced seven-song EP that hit shelves Nov. 19.

Rocketown president **Don Donahue** says, "We're serious about artist development and the whole artist picture. Due to her album sales and radio performances, we've obtained enough momentum to pour a little more fuel on it to get her to the top tier that we think she deserves."



OWENS

In an era where most labels concentrate the majority of their efforts on getting big street-week sales numbers, Owens is happy to have a label committed to the long-term life of her record. "I couldn't be any more grateful," she says. "Being an artist who enjoys experimenting with music and being creative sometimes to a fault, I couldn't be happier to have a label who supports that and is far-sighted and is willing to continue to work to promote and market my records. Any other label would not be a good fit for me. Short-sightedness and focusing on street week would probably not sell as many records and would not allow the music to be heard."

Blueprint, produced by **Margaret Becker**, serves up stripped-down recordings of six of Owens' best-known songs, as well as one brand-new track. According to Rocketown director of media relations **Art Heffner**, "The idea is to capture the **Norah Jones**-esque feel of Ginny's live show and give fans a different taste of her incredible artistry."

Donahue agrees: "We wanted to give people a little more representa-

tion of what she pulls off live. We are more pleased than we could have imagined. It also helps them are looking to 'educate [consumers] a little deeper that she has an album out, because we waited three years between records. What we have found is people forget, even though there's a powerful song like 'If You Want Me To' [and the fact that] she has the [Gospel Music Assn.'s 2000] new artist of the year."

Blueprint marks the first time Owens collaborated with Becker. "Meeting with Margaret, you have to have a few legal pads with you, because she has so many ideas coming out that it's hard to keep up with everything she wants to do," Donahue says. "Margaret is an extremely trusted name, and I like the next chapter she tends to be leaning toward, which is more of a kind of mentor role."

"She's very organized and came to the table with ideas about the different songs," Owens says. "Don thought her ideas were wonderful, and so did I. We had a blast, and we were hard-working women."

Blueprint and *Something More* will be racked together at Christian retail in a counter-top display. *Blueprint* is being sold for \$6.95 on its own and \$19.98 in combination with *Something More*. *Blueprint* includes Owens' first concept video for the single "With Me."

Booked by Jeff Roberts & Associates, Owens has been touring this fall with labelmate **Watermark** and will embark on a Christmas tour with **Mark Schultz**, **NewSong**, **Brothers Keeper**, and **Freddie Colloca**.

NEWS NOTES: The 2003 Gospel Music Assn. (GMA) convention, titled *Zeal With Knowledge*, will be held April 5-10 in Nashville. Those who register prior to Dec. 2, 2002, will receive a discount off the regular registration fee and a free ticket to the **Newbops** concert that kicks off GMA Week Saturday, April 5. Pre-registration is available online at gospelmusic.org. **Cheryl Brown** has been named to the newly created post of director of national promotion and artist development for EMI Christian Music Group... Southern-gospel veteran act **Gold City** has signed a new record deal with **gospelmusic.org**. **Cheryl Brown** has been named to the newly created post of director of national promotion and artist development for EMI Christian Music Group... 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ICMC Focus Remains On Security In Face Of Terrorism

Conference Attendees Say Protection Procedures Are Slipping As Memory Of Last Year's Attacks Becomes More Distant

BY SUSANNE AULT

LOS ANGELES—November 2001's International Crowd Management Conference (ICMC) unfolded only a few weeks after the Sept. 11 attacks, so the venue-security-themed workshops were understandably dominated by terrorism concerns. Yet early last week—more than one year since the tragedy—Sept. 11 was just as pressing an issue, if not more so, at ICMC 2002.

That distance between the tragedies and now is causing venue managers and their guests to become dangerously complacent about security, according to leaders of the International Arena Assn. of Managers (IAAM), ICMC's organizing body. IAAM's Safety and Security Task Force (SSTF), for instance, issued last spring its "Best Practices" guidelines, advising buildings how to beef up their post-Sept. 11 protection procedures. But several attendees of ICMC 2002 (which took place Nov. 10-13 at Reno, Nev.'s Silver Legacy Resort & Casino) admitted that they haven't yet implemented those suggestions, saying that their patrons—not seeing an immediate threat—are becoming impatient with heightened security measures.

TIME DIMS MEMORY OF TERROR

"There seems to be a gap, and that gap simply is this: We've developed Best Practices, but we're finding that people aren't taking the time to take it through the paces," explained Larry Perkins, ICMC committee chair and assistant GM of Raleigh, N.C.'s RBC Center. "Things have shifted from 9/11 to now. Before, people didn't mind waiting in long, long lines. But



PERKINS

now they are getting a little more impatient. They're saying, 'Look, we're in North Carolina, where there's nothing going on.'"

The session updating ICMC attendees about the SSTF's current plans—namely, looking for Best Practices feedback—was punctuated with complaints regarding the rollout of bolstered security regulations. Criticism included worries about upsetting patrons in this

rocky economic environment.

"I've had people complaining [that things are too intense]," said Cathy Derr, event manager at the Rupp Arena in Lexington, Ky. But she added, "We're continuing at a serious level, because our employees are now already trained."

At an arena town-hall meeting covering a variety of security issues, Gabriel Iza, assistant director of security at Syracuse, N.Y.'s Oncenter Complex, went so far as to say that balancing between protection and making guests feel comfortable "is probably the toughest thing we deal with. Our venues in our industry are supposed to be customer-friendly. At the same time, you have the responsibility to keep things secure."

Good news for the IAAM's security aspirations for its members is that this year's ICMC attracted about 270 people, which—other than last year—was the most people the conference has drawn since its inception 20 years ago, said Joe Fiorano, IAA president and executive director of Rochester, N.Y.'s Riverside Convention Center. "Attendance is great," he remarked. "We're not losing them in the afternoon to golf. They are coming back."

Dallas American Airlines Center VP/GM Dave Brown called the topics "extremely valuable" and added that "even the best facility in terms of developing their crowd-management programs hasn't covered all the ground this conference has covered." The SSTF is working on ways to combat complacency, Perkins said, with future audio conferences scheduled for January and February 2003. Plus, a number of ICMC 2002 sessions drilled into attendees the importance of truly practicing their security lessons, not too many appear to be just saying they will practice.

THEORY VS. REALITY

Wayne Coleman, president of the Training Assembly Managers & Event Group, talked during his presentation on emergency issues about the "difference between orientation and training. If it's just a talking-head lecture in a classroom, you'll get out there [in a life-threatening situation] and you won't know how to perform."

On top of facility managers' routine run-throughs of safety techniques, Coleman said they should adopt annual full-scale practices, where the city's police and fire officials contribute to the emergency-preparedness activities as well.

But many ICMC attendees argued that even if they wanted to, it is too costly to implement exercises of security guideline. During a facility-security presentation, Jim Bell, VP of public safety at Salt Lake City's Delta Center, cited his building's recent

security additions, which included closed-circuit TV cameras. Yet Cory Meredith, president/CEO of event services firm StaffPro, noted that Delta Center was spilled up courtesy of the 2002 Winter Olympics Committee, which enabled the venue to purchase equipment worth \$250,000 for the discounted price of \$50,000. Meredith admitted, "When the old-fashioned way is working OK, it's tough to justify the extra expense. Then it costs a lot of money to man the equipment."

Unlike primary market arenas like

'Life Goes On' As Russia Recovers From Theater Siege

BY ALEXSEY KORZIN

MOSCOW—Following the late-October terrorist siege of Moscow's Theater Center—where more than 700 victims of best-selling patriotic musical *Northern Lights* were held hostage for four days—the international partners of the Moscow-based entertainment industry expressed their support and concern but did not change any plans.

"During those four days, practically every one of our partners from Los Angeles to London [called] and out they [could] be of help," says Nadezhda Solovyova, chairman of Russia's leading concert promoter SAV Entertainment. But she says that no plans have been changed and that two George Benson shows several days after the tragedy were unaffected.

The siege, however, caused the second of two Darren Hayes shows in Moscow's Kremlin Palace to be canceled, although not for security reasons. "We have canceled the second show out of respect for people," says Hayes, whose other show date was named a national day of mourning shortly after the outcome of the tragedy.

"It is sad that my first visit to this wonderful country has coincided with such a tragic event. My show is very intimate—it's just me and my music—and I wanted to be really connected with my audience," says Hayes of his post-Savoy Garden tour, which played a St. Petersburg arena show the day before coming to Moscow.

"That show could not have taken place by any means," says Alex Ivanov, general producer of ICA, the company that brought Hayes to Russia. "The artist's management expressed that it would have been disruptive to the reputation of the artist, especially [since] the venue is located within the Kremlin walls. Literally a few yards away from the presidential premises."

"Anything like that terrorist attack would have been happening anywhere on our events," says Solovyova, whose track record lists some 400 shows from pop to Luciano Pavarotti's state-commissioned Red Square performance.

the Delta Center, "most of my clients are mid-range," added Mike Reichert, co-owner of Denver-based Event Security Management. "So if you were to implement everything here, it would be cost-prohibitive for my clients to pay me to do it all."

But Meredith commended ICMC for getting in people's faces and "getting them to react. If anything, we're going to be better-prepared for other types of disasters—things that are more likely to happen than terrorism. Lives will be saved in the long run."

Perkins pointed out that inexpen-

sive security solutions do exist. His own RBC Center building has created "speed lines" where people can enter if they bring just their tickets, leaving searchable bags and cell phones at home. Those who bring personal items must go through the slower, more security-intensive main lines.

Overall, Perkins said, "we've done Best Practices six, seven months ago, and I'm surprised how long it's taking to put these things in place. The unthinkable is now thinkable. It is now real, and we have to step up and take action."

"A big part of our shows take place in [the] Kremlin, and there's as much security as can possibly be. If we make a stadium show, various government agencies provide up to 1,500 security [officers], including Federal Security Service agents in civilian clothes and anti-terrorist units checking the venues before each event."

"However, as an extra measure, we practically doubled the security," Solovyova says, pointing out that unlike in major theaters in the U.K. or U.S., Russian theaters rarely ever



SOLOVYOVA

had much more security present than "a couple of babushkas checking tickets and a few guards. Now they will have to take the first security measures ever in their history, which is in many cases over a hundred years. [But] life goes on here, just as the fact that there have been terrorist acts in England doesn't make anyone less willing to go there."

While such major acts as Michael Jackson, the Rolling Stones, and Sting may have performed in Russia only once or twice, a whole echelon of artists visits the vast country year after year, discovering more and more remote areas with every new tour. Solovyova says, "We have just done 12 cities with Scorpions last year, and now with Deep Purple, and this year five cities with Joe Cocker."

Besides such major cities as Moscow, St. Petersburg, and Ukraine cap-

ital Kiev, more tours now include such recently unknown places as Ekaterinburg, Samara, Rostov, and Vladivostok.

With Alice Cooper starting the European leg of his Brutal Planet tour in Moscow, he's changed his perspective a week after the attack, "the business is going back to usual very fast," Ivanov says. "It was very professionally organized by our colleagues at JSA agency, and I think with the enormous demand for Alice Cooper, could do very well."

While these other cities can only afford artists with performance fees that are well below \$50,000, frequenting the capitals' smaller-size venues still remains an option that is often chosen by the likes of Modern Talking and Lonestar, which seem to have an unending popularity among the casino-going public. "It was a very marked thing for me when we first came here," London-based Jimmy Helmes says. "I realized it's not really like what I read about it at all. Now that it is a fairly free society with a changing population. It seems to me with everything that's going on in the world now, every territory that has been living in some false sense of security realizes that it's not going to last like that."

"We are trying to build an industry here," says Solovyova, whose career started with the Soviet State Concert Agency back in the '80s. "We have been striving to make Moscow a place as usual to go to as anywhere in Scandinavia."

Andrey Agapov, director general of ICA—who also has some 20 years of experience in the business—says, "Within the past couple of years, I finally got the feeling that we have been accepted by the international industry as part of it. And we are very thankful that Darren [Hayes] did not refuse to come under these tragic circumstances. It's a very important, 21st-century type of war. It is now happening on a global scale, and nobody knows where it is going to hit the next time."

ARTIST	VENUE/CITY	DOWNS	ATTENDANCE	PROMOTER
GEORGE STRAIT, JO DEE MESSINA	American Airlines Center, Dallas Nov. 1	\$1,618,360 \$58,304/50	18,168 seated	The Messina Group
GEORGE STRAIT, JO DEE MESSINA	SBC Center, San Antonio Nov. 2	\$1,611,680 \$58,304/50	18,467 seated	The Messina Group
SANTANA, OZOMATI	Hollywood Bowl, Hollywood Oct. 12	\$915,328 \$75,925/50	16,727 seated	House of Blues Concerts, Andrew Newirth, Bill Silva Presents
AEROSMITH, KID ROCK	Tacoma Dome, Tacoma, Wash. Nov. 12	\$809,110 \$70,945	14,172 13,897	Clear Channel Entertainment
PETER GABRIEL	First Union Center, Philadelphia Nov. 18	\$804,120 \$66,370/50	10,880 18,000	Clear Channel Entertainment
CHER, CYNDI LAUPER	Comedy Cell Center, Boulder City, Nev. Nov. 18	\$771,880 \$76,500/50	11,616 seated	Clear Channel Entertainment
CHER, CYNDI LAUPER	New Orleans Arena, New Orleans Nov. 14	\$767,431 \$79,742/50	11,676 seated	Clear Channel Entertainment, BMG
BRUCE SPRINGSTEEN & THE E STREET BAND	Rupp Arena, Lexington, Ky. Nov. 14	\$713,025	9,967 11,000	Janis Prods.
THE OTHER ONES	Pepsi Arena, Salt Lake City, Utah Nov. 18	\$608,112 \$62	15,485 seated	Clear Channel Entertainment
AEROSMITH, KID ROCK, MUST	Cow Amphitheatre, Chula Vista, Calif. Nov. 15	\$585,861 \$79,500/70	16,002 18,000	House of Blues Concerts
CRED, DEFAULT, STEREO FUSE	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 13	\$567,470 \$42.50	10,491 15,000	Clear Channel Entertainment, Palace Sports & Entertainment
CRED, DEFAULT, STEREO FUSE	Van Breda arena, Grand Rapids, Mich. Nov. 11	\$531,343 \$48,504/50	12,181 seated	Clear Channel Entertainment
TONY PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Scenic Dome, Tacoma, Wash. Nov. 12	\$529,260 \$55,540/50	13,284 16,258	Concerts West
WIDEORANGE PANIC, MORFO, MAVIS STAPLES	Mid-South Coliseum, Memphis Nov. 18	\$440,880 \$29	16,379 two halves	Beverly Prods.
KISS, FRANKIE BALL, KORN, DISTURBED, TRUST COMPANY	Southwest Music Center, Dallas Nov. 15	\$428,370 \$75,427/50	12,710 \$52,527/50	House of Blues Concerts, The Eagle
ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS	The Pyramid, Memphis Nov. 15	\$407,628 \$45,525	8,411 10,000	Beverly Prods.
TOBY KEITH, RASCAL FLATTS	Broys-Jordan Center, University Park, Pa. Nov. 15	\$406,008 \$35,525/50	11,504 seated	Vannell Enterprises
TOBY KEITH, RASCAL FLATTS	Pepsi Arena, Albany, N.Y. Nov. 11	\$339,631 \$48,753/35	5,836 11,381	Clear Channel Entertainment
NELLY, BIG TYMERS, FABLEOUS, AMERIE	MCI Center, Washington, D.C. Oct. 12	\$378,180 \$45	5,404 10,243	Dimension Entertainment
BOB DYLAN	First Union Center, Philadelphia Nov. 15	\$372,723 \$45,500/50	9,947 12,000	Clear Channel Entertainment
JAMES TAYLOR	Bradlin Student Events Center, East Lansing, Mich. Nov. 10	\$349,330 \$45/50	6,279 seated	Beverly Prods.
JAMES TAYLOR	Reach Center, Green Bay, Wis. Nov. 12	\$348,085 \$45/50	6,008 seated	Beverly Prods.
ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS	New Orleans Arena, New Orleans Nov. 12	\$340,430 \$45/50	5,086 10,000	Beverly Prods.
JAMES TAYLOR	Pearson Civic Center, Pearre, Ill. Nov. 10	\$335,880 \$45/50	7,328 seated	Beverly Prods.
JOHN MAYER, ROBERT RANDOLPH & THE FAMILY BAND	UIC Pavilion, Chicago Nov. 18	\$300,030 \$35	10,091 seated	MAJ Concerts, House of Blues Concerts
GUNS N' ROSES, MUMFISTER MIKE	Tacoma Dome, Tacoma, Wash. Nov. 8	\$296,265 \$51,945/50	6,888 17,441	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, FACE TO FACE	Alamodome, San Antonio Oct. 20	\$278,074 \$15,917/50	8,342 22,098	Clear Channel Entertainment
COME TOGETHER & WORSHIP, MICHAEL W. SMITH, THIRD DAY, MAX LUCADO	Ford Center, Oklahoma City Nov. 17	\$277,125 \$25,520	11,870 12,000	Outback Concerts, Rock Concerts
JOHN MELLENCAMP, ALICE PEACOCK	Roberts Stadium, Knoxville, Tenn. Nov. 17	\$276,085 \$41,383/50	7,483 7,727	Clear Channel Entertainment
THE STALLER BROTHERS	Salem Civic Center, Salem, Va. Oct. 26	\$274,460 \$45	6,285 seated	Zar Entertainment
NELLY, BIG TYMERS, FABLEOUS, AMERIE	Crescent Pavilion, Phoenix Oct. 17	\$274,220 \$48,500/50	8,715 15,327	Clear Channel Entertainment
TOOL, MESHUGGAH	Mississippi Coast Coliseum, Biloxi, Miss. Nov. 8	\$273,310	7,988 seated	Beverly Prods.
WILD 77, FALL BALL, NELLY, ADRIAN, STYS, PRIMARY COLORZ	Ford Center, Oklahoma City Nov. 10	\$272,000 \$21,847/50	8,616 6,441	Janis Prods., KONO Radio, Truist Pro, Jeff McCluskey & Associates
KRUX SOUL MUSIC FESTIVAL: CHAKA KHAN, GUY BAND, TERIA MAIRE, S.O.S. BAND, ZAPP, CLUB NOUVEAU	Cherokee Pavilion at Rockingwood, Ga. Oct. 5	\$272,297 \$82,343/25	6,782 10,000	Jeff McCluskey & Associates
TOOL, MESHUGGAH	Beverly Center, Evansville, Ind. Nov. 8	\$271,825	7,861 seated	Beverly Prods.

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TOURING

Venue Views™

by Ray Waddell



FRESH PRODUCE Event-production conference EventPro Forum will be held Feb. 17-20, 2003, at Green Valley Ranch Resort & Spa in Las Vegas. The confab is geared toward event-production pros for amphitheatres, arenas, auditoriums, concerts, fairs, corporate functions, festivals, sporting events, theme parks, and tours. EventPro Forum 2003 will feature industry speakers, professional development panels, and a series of roundtable discussions. Special events include a golf tournament, welcome reception, wrap party, and backstage tour of Las Vegas venues.

The trade show will showcase products and services for the event-production industry, including air-conditioning, food, seating, catering, freight forwarding, hotels, insurance, lighting, limousines, passes, production equipment, pyrotechnics, rigging, security, sound, special effects, staging, talent representation, theatrical supply, ticketing systems, travel services, trucking, and video production.

The first EventPro Forum was held in February, with 150 attending. CFB Productions, a veteran personal management and special-events production firm, is the producer of EventPro Forum.

Conference manager Clinton Billups says the event is intended to fill a void in entertainment-oriented confabs. "Over the years, as a personal

event managers in Moscow, and literally people from all over this country," Billups says. "We were amazed at how well it came together."

VOODOO LOUNGE: The fourth annual Voodoo Music Experience, Voodoo 02, drew more than 90,000 to New Orleans Nov. 2 to see 23 artists on two stages and a DJ tent. Among the performers were the Blind Boys of Alabama, the North Mississippi Allstars, Spearhead, Galactic, Jack Johnson, Jurassic 5, Macy Gray, Counting Crows, (h)ope, Nappy Roots, Sum 41, Carriage, Down, No Doubt, 311, DJ Haul and Manson, Cut Chemist, and the Crystal Method.

The Voodoo Music Experience is produced by Rehage Entertainment; sponsors include PlayStation 2, Cox Communications, Miller, nola.com, KKND (the End) New Orleans, Extreme, M&X Racks, rollingstone.com, and Gambit Weekly.

PETTY PVP: Tony Petty & the Heartbreakers' Oct. 15 show at the Grand Olympic Auditorium in Los Angeles will air Dec. 7 on pay-per-view stations.

LEVEL-HEADED LOU: Lou Rawls' Nov. 10 show at the Ritz Theatre in Tiffin, Ohio, was interrupted by a tornado, with an unplanned 20-minute intermission that sent the audience seeking cover under the balcony.

Ritz Theatre executive director Dennis Sankovich says, "Lou was alerted to the situation during a bass solo and on his next chorus started singing to the audience that there was a tornado. He didn't say, 'I'm serious.' I don't think people knew what to think or do at that time, but they were calmed by how calm Lou was acting in the situation." Rawls came back and finished the show with two encores amid standing ovations.



BILLIPS

manager, it was frustrating to me [that] so many great events in concept did not come off well because they were improperly produced," he says. "A lot of great trade associations serve the various segments of the industry, but they are all focused around the type of venue. It seemed to me there was a need to cross-pollinate and bring all these production people together."

Attendance this year was international in scope. "We had two guys from London, two of the biggest

O'COME ALL YE HEADBANGERS: 89X Detroit's the Night 89X Stole Christmas 5 is set for Dec. 17 at Cobo Arena, with a lineup of Box Car Racer, Good Charlotte, New Found Glory, Billy Corgan's new band, Zwan, Trust Co., the Vines, and the Used.

BACK IN BUSINESS: Nashville promoter Ric Whetsel of Great Big Shows has subleased the ExitLive and will reopen the venerable Nashville venue, which was closed back in August, for non-payment of taxes. A grand-opening show with Cowboy Mouth is set for Friday (29).

ALBUMS

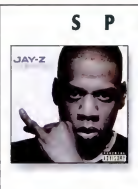
Edited by Michael Paoletta

POP

► **ELTON JOHN**
Created Stars 1970-2002
PRODUCERS: various
UTV/Universal/UME 440 063 478
 In this career-spanning collection, Elton John gathers together 34 stellar songs—most of which should be familiar to even the most casual fan. The double-disc, digitally remastered set comes in two versions, one for the U.S. and another (with an altered tracklist) for the rest of the world. The American edition includes 22 of John's top 10 Hot 100 singles—though a few notable tracks are missing, including the No. 1 "Lucy in the Sky With Diamonds." Since John has too many hits to include in a two-disc set, there is room to quibble with the content. Still, there isn't a clunker in the bunch, and therefore it's a solid overview of the Rocket Man's oeuvre. Fans take note: The first pressing of the album includes a limited-edition bonus disc with a handful of extra tracks, including the No. 1 "Don't Let the Sun Go Down on Me" with George Michael. —**KC**

► **BADLY DRAWN BOY**
How You Fed the Fish?
PRODUCERS: Tom Robb, Badly Drawn Boy
ArtistsDirect 1066
 Brit alt-pop phenomenon Badly Drawn Boy (aka Damon Gough) is a man of surprising airs and saving graces. In a world of mimicry and way too much yawn-mem, *How You Fed the Fish?* is a treasure trove of musical curios; a piece's melting pot of genres and bottle-caps—born from Beatles references to clunky piano jiggle ballads "40 Days, 40 Nights", from bare-bones acoustic tracks to the odd dash of soul ("Using Our Feet"). And, lyrically, the Boy just may be the new J.D. Salinger of pop. This is one man's unabashed non-fashion statement with songs that have a deliciously casual—though never disrespectful—edge to them. But the overarching impression of nonchalance belies the depth of talent in play. In an era of musical plastic surgery, *Fish* is a very smile of an album. —**AZ**

► **ENYA**
Only Time—The Collection
PRODUCER: Nicky Ryan
Reprise 82112
 Musical trends come and go, but for the past 15 years, Enya's popularity has only grown more widespread. Pigeon-holed early in her career for her music's more overt neo-age leanings, the Irish vocalist persevered and has rung up sales in excess of 60 million albums worldwide since her 1987 debut, *The Celts*. That release is the starting point for *Only Time—The Collection*, a four-disc, 51-track career retrospective packed with favorites and some hard-to-find material. Any number of these songs will be familiar to



JAY-Z
The Black Album 2: The Gift & the Curse
PRODUCERS: various
Roc-A-Fella/Island Def Jam 440 063 381
 Jay-Z delivers the most ambitious and most fully realized album of his career with the masterful double-disc *Black Album 2*. With contributions from Dr. Dre, OutKast's Big Boi, the Neptunes, and even Notorious B.I.G. (posthumously), the album plays like a who's who of A-list hip-hop. Even with such a abundance of high-profile guests, the star remains Jay-Z, who continues to grow as an artist. Whether dueting with Beyoncé Knowles ("03 Bonnie & Clyde"), rhyming over a Lenny Kravitz guitar riff ("Guns & Roses"), or infusing operatic samples into his work ("Blueprint 2"), he continually pushes the envelope of his aesthetic landscape. Lyrically and thematically, Jay-Z sticks to familiar turf: disc 1 (The Gift) is essentially a party album, while disc 2 (The Curse) is a grittier mix of observations on the urban experience and the rapper's latest response to his hangers-on and detractors. —**BC**

► **BLACK DEES**
Beaches & Canyons
PRODUCER: Nicolas Verhees
DFA 2125
 Here is an album with new adjectives needed to be invented. Unfortunately, George Orwell isn't available. Black Dees' *Beaches & Canyons* is like Robert Fripp getting jiggy with Charles Manson... in a huge vat of hydrochlo-

SHANIA TWAIN
UP!
PRODUCER: Robert John "Mutt" Lange
Mercury 088170
 This double-CD follow-up to Shania Twain's previous two multimarket efforts features both "pop" and "more pop" versions of 19 new Twain/Lange compositions. Both discs boast a signature Lange sound—crisp, punchy, multi-layered, with hooks for days. It's also quintessential Shania, light as vapor, sweet as sugar, rendered with personality and undeniable charisma. Twain works hard on such bouncy fare as the title cut, the swirling debut sin-



gle "I'm Gonna Getcha Good!", and such interchangeable girl-power anthems as "She's Not Just a Pretty Face," "Nah!", "In My Car (I'll be the Driver)," and Latin-tinged "Juanita." The breezy "Forever and for Always" shows impressive range, and Twain infuses "I Ain't Goin' Down" with some passion. It's hard to say *UP!* over the course of 19 cuts (never mind 38), and Twain's trademark vocal tricks did get tiring. All the better for her fans, though: expect precious metal. —**RW**

ric acid. But even that analogy suggests way too much cohesion to characterize this hour-long aural onslaught. Fact is, there isn't any. This is sonic anarchy—too interesting and too thought-provoking to cast aside as five long tracks of electronic beeps and blurs, echoes, loops, and walls of feedback that just might drive you half crazy. And that may be the point: four



GEORGE HARRISON
Brainwashed
PRODUCERS: George Harrison, Jeff Lynne, Dhani Harrison
Dark Horse/EMI 41969
 With *Brainwashed*—the album on which 1992 Billboard Century Award honoree George Harrison was working at the time of his death almost one year ago—the Beatles' other songwriter has left us with a transcendent musical postcard. With 11 original cuts (plus a mythical ukulele cover of Count Basie's "Between the Devil and the Deep Blue Sea"), his signature lead and slide guitar work, and an indelible combination of social indictment ("Brainwashed"), very humor ("P2 Vaiken Blues"), and spirituality ("Looking for My Life"), there isn't a flat moment on the disc. The songs of this album, admirably completed by his son Dhani and longtime friend Jeff Lynne, further confirm Harrison's importance to the Beatles, as well as his individual brilliance. Beautifully fatastic and unimposingly pedagogical, *Brainwashed* is quite possibly Harrison's next-to-best album and a sober reminder that his passing is a loss too large to measure. —**AZ**

musicians disrupting the disrupted inner man and gunning down all paradigms. There is hardly a vocal to be found, apart from a few incoherent chants and monkey yells. And yet *Beaches* probably reflects the world better than any anguished Springsteen has done. But can you handle the truth? This isn't "thinking outside the box"—there is no box. Maddening, hallucina-

tory, challenging, sublime, unfathomable. Do not adjust your set. —**AZ**

► **DAVID BERKELEY**
The Confluence
PRODUCER: Alex Weinstein
Ten Good 002
 This 11-track first volley from debutant folkie David Berkeley shows a talent in its genesis. The songs are inviting and nicely crafted, the musicianship is proficient, and all the right sensibilities seem to be in place. While rising above that middle tier of folk singer/songwriters who are difficult to distinguish one from another, Berkeley is still a touch shy of knocking out those quiet and mighty hymns that mark the best of the folk genre. His melodies are fresh and sweet though not quite unforgettable. His lyrics, often captivated in on "The City of the Second Hand", are also a tad trite at times ("Waters whisper out my name." That said, one can't deny the dramatic punch of "Drowning," the first broad finale of "Miss Maybe," or the lifting appeal of "A Moon Song." Berkeley could well have what it takes to win a wide audience. But his better moments on *The Confluence* suggest that first he may need to forget everything he has learned and trust his gut for a while. Contact 917-273-1497. —**AZ**

R&B/HIP-HOP

► **DI QUIK**
The Best of Di Quik/Da Finale
PRODUCERS: Di Quik, G-One, Rob "Fonksta" Bacon
BMG Heritage/Arista 0611
 Longevity in rap music is rare. In a genre that is often unfriendly to veteran acts, Di Quik has ably maintained a lucrative career for the better part of 12 years. A pioneer of West Coast hip-hop, the "Di Quik" label was first introduced to the world via Quik's name (Profile). Quik put his own touch on West Coast hip-hop as one of the first artists/producers in the game. Five albums later, his funk-inspired tales of parties, ladies, and gangs in the streets of Compton, Calif., still have heads nodding. Classic tracks like "Tonté" and "Born and Raised in Compton" are both nostalgic and refreshing. The album also includes two new tracks, "Streets Is Callin'" and the

(Continued on page 20)

V I T A L R E I S S U E S

even casual listeners, from the spartan instrumental "Watermark," the haunting "On Your Shore," and more upbeat fare such as "Book of Days" (the latter rerecorded with new lyrics for the film *Far and Away*) and "Storms of Africa." Indeed, there are very few, if any, of Enya's best recordings absent here ("Orinoco Flow" starts disc two). A handful of discounts sweeten the pot, including "Oiche Chriúin (Silent Night)" from a BBC Christmas special and the Japan-only "Isobella." The set closes with the video of "Oiche Chriúin." Only *Time* is a bit comprehensive for beginners, but is the ultimate place to turn for those with an unquenchable Enya habit. —**KC**



VARIOUS ARTISTS
Virginia Roots: The 1929 Richmond Sessions
SEASONAL PRODUCER: Ron T. Curry
Original Productions 1001
 Ralph Peer's 1927 Bristol, Tenn., sessions (recently issued on CD by BMG Heritage), which introduced Jimmie Rodgers and the Carter Family, are probably the best-known commercial field recordings of them all. But these lesser-known OK Records sessions are no less revelatory. The present two-CD set—released in conjunction with an exhibit that runs through next March at the Library of Virginia in Richmond—brings

together 33 of the 36 released tracks cut in October 1929 by 13 different Richmond-area acts. Drawing from a pool of talent that mainly performed on local radio, OKch recorded a broad variety of roots music—jubilee quartets (doing both sacred and blues material), shape-note singers, a blues harmonica soloist, country fiddlers, even a Hawaiian-guitar band. *Virginia Roots* not only probes the richness of musical tradition in the region but also offers a thrilling glimpse into the methodology of bush-burning recording expeditions in the bygone days of "race" and "hillbilly" recording. Distributed by Sidestreet. —**CM**

CONTRIBUTORS: Bradley Bamberger, Keith Calabrese, Lella Cole, Jonathan Cohen, Gordon Eby, Brian Gerrity, Rashaan Hall, Gail Mitchell, Chris Morris, Michael Paoletta, Philip van Vleck, Ray Waddell, Adrian Zapp. **SPOTLIGHT** Reviews: © are deemed by the review editors to deserve special attention on the basis of musical merit, critical acclaim, and commercial interest, and outstanding collections of works by one or more artists. **PKCS** (Pop Kids): Reviews prepared by Kristin H. Brown. **REVIEWS:** (R) New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (billboard.com). **REVIEWS:** 4th Ave., New York, NY 10003 or to the writers in the appropriate format.

REVIEWS & PRETENDERS

(Continued from preceding page)

instrumental groove "Quit's Groove III." The latter, with its adult jazz influences, is a perfect illustration of the artist's growth. Quit's recent resurgence with the production of the Truth Hurts smash "Addictive" has introduced him to a whole new generation of R&B and hip-hop fans. —**AM**

* SYLEENA JOHNSON Chapter: The Voice PRODUCERS: various live 41:15

Syleena Johnson's soulful, full-bodied voice has made people take by the hand her first live album, *Chapter 1: Love, Pain & Forgiveness*. But the album's thematic focus on a relationship gone bad didn't translate into commercial success. The main character is, rightfully, her voice. A throwback to such earthy singers as Betty Wright and Chaka Khan, Johnson comes by her chops naturally, as the daughter of bluesman Syl Johnson. And it's her natural, I'm-very-woman feel that nourishes this satisfying set produced by Heri Tek and Vanetta Carter (Hagins Music). Johnson offers others. While professing her faithfulness and devotion ("Faithful to You," "Now That I Got You"), letting loose the sexuality ("Tonight I'm Gonna Let It Go"), and singing a duet cover (Alicia Myers "I See Your Cards Right"). Johnson's voice commands deserved attention—and appreciation. —**GM**

DANCE/ELECTRONIC

* DOT ALLISON We Are Science

PRODUCERS: Dave Fridmann, Dot Allison, Keith Tennissword
MCA Records/Beggars Group 1028
Bonnie Scott's electro lass Dot Allison returns to the recording fold after a three-year absence with her sophomore album, *We Are Science*. With the help of ace producers and a mother love of programming, Allison has come up with a disc that is alternately daring and vicious, '80s-retro and cutting edge. Electronic mania like "We're Only Science" and "I Think I Love You" contrast with the eerie space-vampire dabbings of "You Can Abuse Me" and "Performance"—both of which showcase the artist's wraith-valley vocal style and more conventional "songs" like the fabulous

"Strung Out" (alter ego to Bowie's "Heroes") and the tepid-transient "Love." Then there's "Wishing Stone"—a folk song with a really cool remix groove. A pair of rare-the-remix comes out the disc in scorching style. True, a couple of cuts lack punch or pull, but they still prevent Science from getting your synapses Nipping? No way, padre! —**AZ**

COUNTRY

* THE GREAT DIVIDE Remake PRODUCER: Chris Leuzinger Epic Records 750021

Rock solid Okies the Great Divide, together 10 years while lesser acts have come and gone, follow their top-notch *Remake* with another chamber opus. *Remain* finds the quartet in a stylishly guitar-driven mind-set; the pulsing "Fly On It" is Petty-esque in theme and tone, and "Lost in the Night" is a winner with crisp acoustics, winning Mike McClure vocals, and small-town romanticism. Elsewhere, the Divide rock out on "Gypsy Steel" and torch-wang admirably on "If Not for You." They also offer subtle instruction in "Other Side of Midnight," rootier extraordinary funky slacker heights on "Bummin' Around," then startle with the soulfully poetic "Moon is Almost Full" and rollicking decision of "Many Holes On." This is one fantastic record, begging the question: Why aren't these guys stars? —**RW**

LATIN

► ELIFANTE Lo Que Andabamos Buscando

PRODUCER: Carlos Noya
Sony Discs LAX-004955
How long will it take for Mexico's Elifante to break in the U.S.? One of the tightest compelling Spanish-language pop/rock bands to emerge in recent years, Elifante has garnered success at home with memorable songs that marry contagious melodies with unusually well-written lyrics and elegant, even sophisticated arrangements (note the unexpected chord progressions of "La Limpia"), where musical lines (notably guitar) are as prevalent as the leading voice. Unlike labelmate Sin Bandera, which plays with more standard Latin pop and R&B influences, Elifante leans decidedly toward the singer/songwriter traditions of Spaniards like Joaquín Sabina and a light rock sound. But while "El

Abadono," for example, has a rockabilly accompaniment, "Yo Soy Igual Que Tú" is built on Caribbean beats, with both sounding equally convincing. More important, even at its most pared down ("Nada es Para Siempre"), the disc is memorable. —**LC**

WORLD

* THARVINI The Radio Tides Sessions PRODUCERS: Justin Adams, Lo'lo World Village 468010

Tinarwen is a band comprised of Kel Tinarwen and people they refer to as *tuareg* (nomads from the remote Saharan region of Mali, beyond Timbuktu). Though they have long been known as a fiercely independent people familiar with warfare, struggle, and institutionalized discrimination, Tinarwen's music is anything but fierce. Its lyrics are frequently social/political, while its arrangements are as sparse and entrancing as the southern Sahara. Guitars and percussion pretty much sum up the sound. The lead vocalists are, even if frequently augmented by female chorus of three. The songs—all originals—have a surprisingly gentle, drowsy bite. The voices have a timeless quality, reminiscent of the kind of other type of African singing. Tinarwen's sound is more akin to the Maghreb than it is to traditional Bambara or Mandinka music. Like the desert the Kel Tamarush inhabit, this music has a quiet, stirring mystery. Distributed by Harmonia Mundi. —**PV**

* MILAGRO ACUSTICO I Storle e Café di la Forestiero PRODUCER: Bob Salmeri Tinder 861082

Milagro Acustico is the creation of multi-instrumentalist/composer Bob Salmeri, a Sicilian with a yen for exotic music and the imagination to bring that music to life. The album title, "The story of the stranger's coffee" —alludes to the premise of this concept album. Salmeri and Milagro Acustico (write us to a Sicilian cafe where emigrants, pilgrims, and immigrants share their stories, mainly in Sicilian dialects (which are translated into English in the liner notes). The stories are fascinating, but the music is seductive. An array of instruments from clarinet to *darbuka*, kora, and grand piano animate tunes that draw on Mediterranean music both ancient and recent, from Ceuta to Istanbul and beyond. Let Milagro Acustico put you through some stylistic changes with "Tessekkur

Arkadas," then sample the sensual atmosphere of "A Storia mi Piv." A concept album that works! —**MTT**

GOSPEL

► JOHN P. KEE & NEW LIFE Blessed by Association PRODUCER: John P. Kee Verity 01241-43200

Mainstay Kee and his vocal ensemble, New Life, return on the heels of their gold-selling *No Guitars...* The experience with a new set of key originals that arrestingly asserts his gift for marrying traditional and contemporary gospel into a seamless and singular whole. "I Won't Let Go" is a bona fide Sunday-morning top stomp. "He's the Greatest" is funk-driven chorale music at its best, while "Enough Is Enough" sports a sturdy hip-hop spin. Kee is equally adept at slowing things down. "That's Why I Praise You" is a heart-lugging ballad, and the acoustic guitar-driven "More Than Anything" a memorable song of praise. *Blessed by Association* is an exciting, entertaining—even engulfing—experience, and a rousing reiteration of Kee and New Life's determination to speak the Gospel through the power and persuasion of music. —**GE**

JAZZ

* RAY BROWN WITH MONTY ALEXANDER AND RUSSELL MALONE PRODUCERS: Ray Brown, Elaine Marton Telarc: SACD-63562

It's so sad that prolific jazz bass legend Ray Brown didn't live to see the release of this, the finest album of his latter-day career (the passed away July 2, at age 80). Brown was only in this collaboration with pianist Monty Alexander and guitarist Russell Malone Brown's finest Telarc disc—it's one of the label's best jazz releases ever and one of the most delightful mainstream jazz albums of the year. With a relaxed, after-hours ambience, this session sees the trio reexamining jazz standards ("Django") and left-field classics (Milt Jackson's "Compassion"), as well as showcasing originals by each player. Brown's tone and taste are that of a jazz sage. Alexander has never sounded better (especially on his gorgeous *Franchophone* intro to "Django"), and Malone's gritty, bluesy touch seems just right. The CD comes with a free bonus disc showcasing highlights from Brown's Telarc catalog. But the SACD version—featuring amazing high-resolution,

multi-channel sound—is definitely the one to have. Telarc's SACD titles are hybrid, dual-layer discs, so they also play as state-of-the-art stereo discs in standard CD players. —**BB**

CLASSICAL

LEONARD BERNSTEIN: West Side Story Ballet Morrison, Mike Eldred, Marianne Cooke, Kenneth San Giovanni, Robert Drake, Nashville Symphony Orchestra/Kenneth Scharnerhorst PRODUCER: Andrew Walton

Naxos 8.559126
Although recordings of the wonderful Symphonic Dances from *West Side Story* are fairly thick on the ground, versions of the classic full theatrical score are relatively few. This welcome new corner fills its own with the recently reissued original cast album (son) and surpasses in idiomatic feel the notoriety operatic version led by composer Leonard Bernstein in his later days (Deutsche Grammophon). Along with the plucky Nashville Symphony, this disc features an eager cast of young musical-theater artists, conducted by Nashville music director (and Bernstein protégé) Kenneth Scharnerhorst. "Somewhere," sung rather formally here by Michael Prentice, has been done more affectingly in musical years. But, among the highlights, Mike Eldred sings "Maria" in a nicely ardent tone. The ensemble singing comes across with a sense of theater, and much of the orchestral playing is fine. This could end up being the version of choice for many new listeners, particularly at the Naxos budget price. It's another coup in the label's exemplary American Classics series, with good studio sound and engaging annotation by Scharnerhorst and Bernstein. —**BB**

HOLIDAY

DOROTHY MOORE Please Come Home for Christmas PRODUCER: Dorothy Moore Ruthless Records of Mississippi 1001

CHRIS BOTTI
December
PRODUCER: Bobby Colomby
Columbia CX 8664

LOS STRAITJACKETS
The Season for Los Straitjackets
PRODUCERS: Four Masked Men, Mike Campbell, Mark Linnett
Top Rec 2041

THE PRETENDERS Loose Screw PRODUCERS: Kevin Bacon, Jonathan Demme Atlantic 751153

For their eighth studio album, the Pretenders take the best blues- and soul-etched rock elements from past albums, like Pretenders and *Learning to Crawl* and merge them with sun-splashed reggae rhythms. While this may cause some Pretenders purists to balk, they shouldn't, as *Loose Screw* is a near-perfect marriage of aggression and sweetness. Opening track "Lie to Me" is classic Pretenders, with Chrissie's incredibly distinctive vocal line masterfully complemented by

guitar (Adam Seymour), bass (Andy Hobson), and drums (Martin Chambers). One track later, on the Sly &

Robbie-inflected "Time," the Pretenders channel "Walking in the Rain" era Grace Jones (who, years ago, covered the band's "Private Life"). Throughout, Hyde—who co-wrote all but one song (a cover of U.K. collective All Seeing II's "Walk Like a Panther")—explores love in all its twisted glory. The graceful and highly charged "I Should O," home to signature Hyde lyrics, is surely a future classic—quite like the album itself. —**MP**

JONI MITCHELL
Travelogue
PRODUCERS: Larry Neill, Joni Mitchell
Mercury 603187
The basic concept for this disc set

is compelling: 1995 Billboard Century Award honoree Joni Mitchell revisits 22 songs from her rich catalog, re-

cording them with a 70-piece orchestra, a 13-person choir, and a backing band that includes keyboardist Herbie Hancock and bluesmanist Wayne Shorter. In this light, songs like "For the Roses" and the 1972 album of the same name) and "Sex Kills" (from the 10-year-old *Turbulent Indigo*) become more epic and dramatic. At the same time, a somberness pervades throughout much of *Travelogue*. And while this isn't a bad thing, it requires a listener—not passive. Of course, hardcore Mitchell fans wouldn't have it any other way. Other noteworthy gems include "Hejira," "The Session for Los Straitjackets," and "Oils and Marlene." —**MP**

SINGLES

Edited by Chuck Taylor

POP

★ **NICK CARTER** I Do I Have to Cry (3:37)

PRODUCERS: Brian Klierff, John Schwartz
WRITERS: M. Carter, B. Klierff, J. Schwartz
PUBLISHERS: Zomba/ION, ASCAP
Zomba/Klierff/Songs/Hugbo Boy, BMI 406069 (CD promo)

Nick Carter is not slum-dunking the solo hits in the U.S. with the same ease as boy-band contemporary Justin Timberlake, but he is doing an admirable job of carving out a new niche for himself as a pop lothario with more natural poise and charisma than he ever displayed as a member of Backstreet Boys. This second single from the solid set *Never or Never* is an instantly likeable, rock-edged ballad that plays to Carter's vocal strengths. He often sounds like Bryan Adams at his peak here, belting with arena-ready intensity over an arrangement that builds from sweetly spare piano lines into tasty, theatrical guitar power-chords. It's easy to imagine this track receiving immediate approval among the *Total Request Live* set, though it also deserves to receive a warm welcome from listeners who might not presently give him the same consideration—and isn't that the ultimate goal of a good solo project?—**LF**

COUNTRY

★ **DOLLY PARTON** Hello God (3:59)

PRODUCER: Dolly Parton
WRITER: D. Parton
PUBLISHER: Velvet Apple Music, BMI
BMI Eye/Sugarhill/394654 (CD promo)
Culled from Dolly Parton's excellent 1999 album, *Home*, this touching song demonstrates the vocal and songwriting chops that have made her a creative tour de force in popular music for three decades. Paired to the aftermath of Sept. 11, 2001, the lyric finds Dolly at her most vulnerable and confessional, as she reaches out to God in such lines as, "I've questioned your existence/My resistance leaves me cold/Can you help me go the distance?" The song picks an emotional wallop because of the emotional honesty in the lyric and the directness in Parton's delivery. It could have appeal at a variety of music formats—country, Christian, and perhaps adult contemporary, because of the powerful message and Parton's passion. "Hello" got prime exposure Nov. 6 via Parton's performance during the Country Music Assn. Awards on CBS-TV. Given proper exposure, it could strike a chord with the masses.—**DEP**

ERIK HEATHERLY Sometimes It's Just Your Time (3:42)

PRODUCERS: E. Heatherly, James Stroud
WRITERS: E. Heatherly, K. Tribble, D.L. Murphy
PUBLISHERS: Psychobilly Music/Old Desperados, ASCAP
Desperados Records 14043 (CD promo)
An axe-slinger with songwriting chops, accessible vocals, and a video

SPOTLIGHTS



AVRIL LAVIGNE Cry Me a River (3:44)

PRODUCERS: The Matrix
WRITERS: A. Lavigne, The Matrix
PUBLISHERS: Almo/WB Music, Warner-Tamela/Real/olympic/Rainbow Fish/Mt. Spock, BMI, Avril Lavigne Publishing, SOCAN
Arists 5201 (CD promo)
Avril Lavigne is the hottest thing going these days, equally appealing to male and female post-Britney kids and adult top 40 pop-rockers. Following the massive success of the Grammy Award-nominee "Complicated" and chain-smoking "Skater Boy," Lavigne and her master production/song-writing team, The Matrix, show the tempo for a beautifully performed, musically sophisticated outing that showcases a surprisingly emotional vocal from the 17-year-old. She sings of loneliness, "I'm standing on the bridge, I'm waiting in the dark/I thought that you'd be here by now/There's nothing but the rain/no foot-prints on the ground/I'm listening but there's no sound/I'll anyone trying to find me/Won't somebody come take me home?" Along with a fistful of electric guitars, the song passes between two of some affecting acoustic guitar licks from soloist Corey James and even a touch of cello. Teens will relate to the isolation theme, grown-ups will appreciate the delicate, weary workmanlike and the world will sing along with the fly-paper hook. *Avril* and the top 10 are certainly becoming good friends.—**CT**

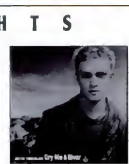
friendly partner, Erika Heatherly makes another run at country radio with this hook-heavy midtempo that has style and verve. Pat guitars and rock-solid bottom—seasoned effec-

B2K AND P. DIDDY Bump, Bump, Bump (3:59)
PRODUCER: R. Kelly
WRITERS: R. Kelly, V. Smith
PUBLISHERS: Zomba Songs a/o/o Itself and R. Kelly Publishing, BMI; Bullo Music/Thea's Whats Up, ASCAP
EPIC 59304 (CD promo)
Eering capably as R&B's current boy band du jour, B2K has established a loyal and large fan base of screaming pre-teen and teenage girls. The quartet's spontaneous debut entered The Billboard 200 at No. 2 and hit *Billboard* Hip-Hop Singles & Tracks at No. 1. A follow-up remix set and a Christmas



disc, *Santa Hooked Me Up*, have also performed well. B2K's forthright set, *Pandemonium*, is likely to do the same, if not better. The boys get a little help from P. Diddy on lead single "Bump, Bump, Bump." The high-energy party-driven track is sprinkled with just enough sexual innuendo to keep more mature fans interested while still holding to a PG-13 rating for B2K's younger fans. Seventeen-year-olds themselves, Omarrion, J-Boggy, Lil Pizz, and Raz-B are still growing into their voices but show promise with such accessible single. Produced and co-written by R. Kelly, "Bump, Bump, Bump" is more or less standard R&B fare, with P. Diddy contributing a verse and his signature ad-lib. Nevertheless, the R&B would be foolish not to pick up this slam-dunk. This may shape up to be a very B2K Christmas.—**RH**

tively with Hammond organ—start the proceedings, followed by a relaxed, confident vocal. The mix is perfect, as Heatherly waxes on the glories of opportunity, from finding a



JUSTIN TIMBERLAKE Cry Me a River (4:46)

PRODUCERS: Timbaland
WRITERS: J. Timberlake, T. Mosley, S. Storch
PUBLISHERS: Tennan/Tenon/Zomba/WB/Virginia Beach/TVT/Songs/Scotti Star Music, ASCAP
Eye 406068 (CD promo)
"Like I Love You," with its rough-hewn hip-hop beats and quirky, often salacious vocals, did exactly what it needed to do. It splashed cold water into the face of boy-band naysayers and jolted listeners-at-large into viewing Timberlake as more than the "curly-haired blond" in "N Sync. With the follow-up, "Cry Me a River," he faces a tougher challenge: Establishing himself as an artist who can back up the hype with substance. Creatively speaking, he hits the mark, weaving a surprisingly gritty and soulful vocal into a grinding soul-funk groove that's iced with an unrelenting pop hook. An easy top 40 sell, the R&B credibility that Timberlake has been cultivating will be strengthened by a collaboration with studio heavyweight Timbaland that shows the artist more than holding his own. In fact, given how unique this track stands against Timbaland's previous output, it's arguable that Timberlake has nudged the producer/writer to explore his own potential as a composer and producer of more depth. Gossip-mongers will delight in the song's embittered promise about a love gone terribly wrong, while others will simply wonder if Timbaland will ever consider going back to being one of five voices when his own solo pipes are so undeniably strong.—**LF**

valuable buffalo nickel to making one's own luck with a "gold-top Gibson." It's also about not thinking too much: "Sometimes it's just your time/There ain't no reason and there

ain't no rhyme." The production delivers, with swirling background vocals, punchy guitar work, and appropriate thump. It's all in place for this to be Erika Heatherly's time.—**RW**

RAP

► **2PAC** Thugz Mansion (3:59)

PRODUCERS: Sage Knight, Alvin Shalor
WRITER: not listed
PUBLISHER: not listed
Amara Entertainment/Interscope 10679 (CD promo)
2Pac returns from the other side once more with yet another posthumous release, "Thugz Mansion," from the upcoming *Better Dayz* double-disc, due Nov. 26. This is the rapper's sixth album following his 1996 murder and the 10th since his first big hit, "I Get Around," a No. 6 *Billboard* Hot 100 hit 11 years ago. The new release is an insightful song that ominously and prophetically seems to reflect his entrance into the afterlife: "There has to be a place better than this, in Heaven/So right before I sleep, dear God, what I'm asking/Remember this face, I was a prince in Thugz Mansion." The track, which features a smooth hook sung by Anthony Hamilton, has a midtempo beat with a signature West Coast vibe. 2Pac's popularity continues because of his incomparable storytelling, witty wordplay, and thought-provoking messages—attests.—**DD**

CHRISTMAS

PERRY FAYNE Santa Claus Won't Get Lr Up (At the Trailer Park) (3:40)

WRITER: D. Parton
PUBLISHERS: Velvet Apple Music, BMI
BMI Eye/Sugarhill/394654 (CD promo)
Culled from Dolly Parton's excellent 1999 album, *Home*, this touching song demonstrates the vocal and songwriting chops that have made her a creative tour de force in popular music for three decades. Paired to the aftermath of Sept. 11, 2001, the lyric finds Dolly at her most vulnerable and confessional, as she reaches out to God in such lines as, "I've questioned your existence/My resistance leaves me cold/Can you help me go the distance?" The song picks an emotional wallop because of the emotional honesty in the lyric and the directness in Parton's delivery. It could have appeal at a variety of music formats—country, Christian, and perhaps adult contemporary, because of the powerful message and Parton's passion. "Hello" got prime exposure Nov. 6 via Parton's performance during the Country Music Assn. Awards on CBS-TV. Given proper exposure, it could strike a chord with the masses.—**DEP**

CHRIS BOTTI Let It Snow! Let It Snow! Let It Snow! (4:04)

Columbia Records (CD promo)

TOBYMAC This Christmas (3:15)

Forefront 77815 (CD promo)

KENNY G And Laid Long Side (Freedom Mix) (4:53)

Arista 15215 (CD promo)

JOE MESSINA Have Yourself a Merry Little Christmas/A Joyful Noise (2:57/4:49)

Curb Records (CD promo)

BROOKS & DUNN It Won't Be Christmas Without You (3:43)

Arista Nashville 67067 (CD promo)

DAVE KOZ WITH KENNY LOGGINS December Makes Me Feel This Way (3:23)

Capitol 617567 (CD promo)

JOHNNY MATHEWS Frosty the Snowman (2:32)

Columbia Records (CD promo)

STEVE TYRRELL Redolph the Red-Nosed Reindeer (2:17)

Columbia Records (CD promo)

LONESTAR Winter Wonderland (3:19)

BNA 7863 (CD cut)

LORRIE MORGAN My Favorite Things (3:44)

BNA 64687 (CD BMG) (CD cut)

CONTRIBUTORS: Diana DuVorey, Larry Flick, Raashan Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NEW & HOT:** WORTHY: Exceptionally releases of new or upcoming artists. **PKCS** (P): New releases predicted to hit the top half of the chart in the corresponding format. **CRITIC'S CHOICES** (4+): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard), 770 Broadway, 6th Floor, New York, N.Y. 10003.

NOVEMBER 30
2002

Billboard TOP R&B/HIP-HOP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	63	JAY-Z	THE NUMBER 1 GREATEST GAINER <small>(1 Week At Number 1)</small> THE NUMBER 1 GREATEST GAINER	1	63
2	MISSY ELLIOTT	Under Construction	2	1	1
3	1	SLICK	8 Mile	3	1
4	3	JAEHEIM	Still Ghetto	4	3
5	2	JUSTIN TIMBERLAKE	Justified	5	2
6	7	WC	Ghetto Hotties	6	7
7	6	SEAN PAUL	Dutty Rock	7	6
8	4	EMINEM	The Eminem Show	8	4
9	11	FAT JOE	Revolution	9	11
10	15	VARIOUS ARTISTS	It's Gotta Be This Way	10	15
11	8	DEBO COX	The Morning After	11	8
12	14	NELLY	Nellyville	12	14
13	19	VIVIAN GREEN	Love Story	13	19
14	10	TANK	One Man	14	10
15	18	BONE THUGS-N-HARMONY	Thugz M.O.A.	15	18
16	11	SOUNDTRACK	Brown Sugar	16	11
17	23	GERALD LEVERT	The G Spot	17	23
18	20	FLIP	Underground Legend	18	20
19	16	FLOETRY	Realistic	19	16
20	22	KELLY ROWLAND	Simply Deep	20	22
21	20	TOO SHORT	What's My Favorite Word?	21	20
22	17	SHAGGY	Lucky Day	22	17
23	16	FIELD MOB	From The Roots To The Streets	23	16
24	22	DAVE HOLISTER	Things To The Game Done Changed	24	22
25	21	CLIPSE	Lord Willin'	25	21
26	24	SCARFACE	Me & My Gun	26	24
27	15	XZIBIT	Me & My Gun	27	15
28	12	MS. JADE	Get Interrupted	28	12
29	26	ASHANTI	Ashanti	29	26
30	21	BRIAN MCKNIGHT	1989-2002: From The Roots To The Streets	30	21
31	25	HEATHER HEADLEY	This Is Who I Am	31	25
32	30	AMERIE	All I Want	32	30
33	28	ISYSS	The Way We Do	33	28
34	23	JOHN P. KEE & NEW LIFE	Diseased By Association	34	23
35	28	VARIOUS ARTISTS	Let's Get It: The Definitive Collection	35	28
36	34	EVE	Eve-olution	36	34
37	29	MUSIQ	Justified	37	29
38	34	TRICK DADDY	Thug Holiday	38	34
39	32	DA HEADSASS	Da' How He Rappes To It	39	32
40	32	PASTOR TROY	Universal Soldier	40	32
41	43	NAS	The Last Temptation	41	43
42	36	STEVE WONDER	The Definitive Collection	42	36
43	35	NAPPY ROOTS	Watermelon, Chicken & Rice	43	35
44	36	SCARFACE	The Fix	44	36
45	57	B2K	Santa Hooded Me Up (EP)	45	57

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	
36	37	3RD STORRE	Get With Me	36	37	
37	VARIOUS ARTISTS	Red Star Sounds Volume 2	37	1	1	
38	38	TRINA	Diamond Princess	38	1	1
39	53	AALIYAH	Aaliyah	39	53	53
40	33	RUN-DMC	Greatest Hits	40	33	33
41	27	3LW	A Girl Can Hack	41	27	27
42	40	MARIO	Mario	42	40	40
43	59	SD CENT	Guest Who's Back?	43	59	59
44	48	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	44	48	48
45	52	JURASSIC S	Power In Numbers	45	52	52
46	55	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	46	55	55
47	44	DONELL JONES	Life Goes On	47	44	44
48	44	CAN-SON	Come Home With Me	48	44	44
49	52	BIG TIMBERS	Real Rock	49	52	52
50	51	DEVIN	Just Trying To Live	50	51	51
51	47	ROZELLE PRESENTS DA FAM	A Day In A Life	51	47	47
52	59	YUKUMOT	United Nations Of America	52	59	59
53	47	JEFF MAJORS	Secured 4	53	47	47
54	57	YOLANDA ADAMS	Believe	54	57	57
55	61	JAHEIM	Ghetto Love	55	61	61
56	47	KEITH SWEAT	Rebirth	56	47	47
57	66	MARY MARY	Incredible	57	66	66
58	62	PROJECT PAT	Laguna On Smack Down	58	62	62
59	62	SMILEZ & SOUTSTAR	Crash The Party	59	62	62
60	63	SHIR CHARLES JONES	Live Machine	60	63	63
61	68	B-LEGIT	Hart 2 Love	61	68	68
62	71	FAITH EVANS	Farther	62	71	71
63	71	LUDACRIS	Word Of Mouth	63	71	71
64	54	ANANT	Estimote	64	54	54
65	54	LYN WAYNE	500 Degrees	65	54	54
66	59	JOHNNY BLANCO	You'll Always Be	66	59	59
67	62	NATALIE COLE	Ask A Woman Who Knows	67	62	62
68	67	KENNY G	Paradise	68	67	67
69	67	KENNY G	Winners	69	67	67
70	64	UGK	Sade Hotties	70	64	64
71	64	VARIOUS ARTISTS	P. Diddy & Red Bull Records Present... We Invented The Remix	71	64	64
72	66	NIA	I'm Not The One	72	66	66
73	88	BEENIE MAN	The Special	73	88	88
74	81	ANITA BAKER	The Best Of Anita Baker	74	81	81
75	81	KEPLIN	Asmus Diaries	75	81	81
76	85	NALAM BINGADE	Early In The Game	76	85	85
77	86	HEATHER HALL & THE LOVE FELLOWSHIP CHURCH CHOIR	Heather Hall & The Love Fellowship Church Choir	77	86	86
78	92	B2K	B2K	78	92	92
79	86	TELA	Double Deuce	79	86	86
80	86	FRED HAMMOND	Speak Those Things: PDL Chapter 3	80	86	86
81	86	BOYZ II MEN	Full Circle	81	86	86
82	99	AL JARREAU	Al Jarreau	82	99	99
83	87	DOTIE PEOPLES	Churchie	83	87	87
84	88	SOUNDTRACK	Justified	84	88	88
85	94	H.A.W.K.	Howk	85	94	94
86	94	VARIOUS ARTISTS	Stow Jones Volume 1.8.2	86	94	94

NOVEMBER 30
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	EMINEM	THE NUMBER 1 GREATEST GAINER <small>(1 Week At Number 1)</small> THE NUMBER 1 GREATEST GAINER	1	1	1
2	EMINEM	The Marshall Mathers LP	2	1	1
3	2PAC	The Don Killuminati: The 7 Day Theory	3	1	1
4	12 JAY-Z	Black Album	4	1	1
5	2PAC	Me Against the World	5	1	1
6	2PAC	Me Against the World	6	1	1
7	DONNIE MCKLURKIN	Live In London And Beyond	7	1	1
8	BOB MARLEY & THE WAILERS	Legend	8	1	1
9	MARY MARY	Phunkin' Up	9	1	1
10	THE NOTORIOUS B.I.G.	Life After Death	10	1	1
11	AL GREEN	Greatest Hits	11	1	1

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
17	R. KELLY	▲	12" 2-EMME	17	81
10	BONE THUGS-N-HARMONY	▲	12" I 3999 LARDER	10	249
11	THE NOTORIOUS B.I.G.	▲	12" Ready To Die	11	367
12	NELLY	▲	12" Country Grammar	12	372
13	NAS	▲	12" Illmatic	13	376
14	MARY J. BLIGE	▲	12" What's The 411?	14	443
15	MARYJAN GAYE	▲	12" Every Good Movement	15	142
16	NAS	▲	12" Illmatic	16	90
18	MILES DAVIS	▲	12" And Of His	18	212
19	TWOOTY	▲	12" Adrenaline Rush	19	232
20	SADIE	▲	12" Downers	20	261
21	DR. DRE	▲	12" The Black Op	21	261
22	THE TEMPTATIONS	▲	12" The Best Of The Temptations 20th Century	22	144

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

LAST WEEK			WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT / NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	2	1	1	WORK IT O	Narayan Breakout Data Systems	NUMBER 1	Missy "Missandea" Elliott	1
2	1	2	1	LUV U BETTER O	LL Cool J	2 Weeks At Number 1	LL Cool J	1
3	5	3	5	LOVE OF MY LIFE (AN ODE TO HIP HOP) O	Erlyah Bodo Featuring Common	3	Erlyah Bodo Featuring Common	3
4	3	4	3	DON'T CHANGE	Missy	4	Missy	4
5	4	5	4	QIMMI (THE LIGHT O)	Sean Paul	5	Sean Paul	5
6	6	7	6	'03 BONNIE & CLYDE O	Jay Z Featuring Beyonce Knowles	6	Jay Z Featuring Beyonce Knowles	6
GREATEST GAINER/AIRPLAY								
7	10	11	7	LOSE YOURSELF O	Enimem	7	Enimem	7
8	11	13	8	AIR FORCE ONES O	Nelly Featuring Xzibit, Ali & Murphy Lee	8	Nelly Featuring Xzibit, Ali & Murphy Lee	8
9	8	9	9	WHEN THE LAST TIME O	Cipso	9	Cipso	9
10	7	6	10	I CARE 4 U	Aaliyah	10	Aaliyah	10
11	9	10	11	BABY O	Aaliyah	11	Aaliyah	11
12	12	8	12	DILEMMA O	Nelly Featuring Kelly Rowland	12	Nelly Featuring Kelly Rowland	12
13	12	13	13	STINGY	Glasgow	13	Glasgow	13
14	15	14	14	REACT	Erick Sermon Featuring Redman	14	Erick Sermon Featuring Redman	14
15	17	15	15	FABULOUS	Jahiem Featuring The Baymen	15	Jahiem Featuring The Baymen	15
16	17	21	16	IGNITION O	R. Kelly	16	R. Kelly	16
17	18	28	17	THUG LOVIN' O	Juvenile Featuring Bobby Brown	17	Juvenile Featuring Bobby Brown	17
18	21	24	18	WANK! (THE PARTY O)	Da Gait	18	Da Gait	18
19	26	26	19	MISS YOU	Aaliyah	19	Aaliyah	19
20	20	27	20	BUMP, BUMP, BUMP	BKZ & P. Diddy	20	BKZ & P. Diddy	20
21	16	14	21	HEY MA O	Can'ty Featuring Jazzy Santana, Freeway Zakay & Taya	21	Can'ty Featuring Jazzy Santana, Freeway Zakay & Taya	21
22	18	16	22	PO' FOLKS O	Nappy Roots Featuring Anthony Hamilton	22	Nappy Roots Featuring Anthony Hamilton	22
23	24	27	23	GIRL TALK O	TLC	23	TLC	23
24	34	34	24	SATISFACTION	Enimem	24	Enimem	24
25	31	31	25	DON'T MESS WITH MY MAN O	Nivea Featuring Brinn & Brodus Causey	25	Nivea Featuring Brinn & Brodus Causey	25
26	30	30	26	TALKIN' TO ME	Dr. Dre	26	Dr. Dre	26
27	29	29	27	I SHOULD BE	Dr. Dre	27	Dr. Dre	27
28	35	35	28	ROCK THE PARTY O	Benzino	28	Benzino	28
29	31	31	29	MAKE IT CLAP O	Busta Rhymes Featuring Split Six	29	Busta Rhymes Featuring Split Six	29
30	22	22	30	JENNY FROM THE BLOCK	Jennifer Lopez Featuring Jada Pinkett & Stefflon	30	Jennifer Lopez Featuring Jada Pinkett & Stefflon	30
31	20	18	31	MOVE B*T*H O	Lauryn Hill Featuring Mykell & Infamous 2.0	31	Lauryn Hill Featuring Mykell & Infamous 2.0	31
32	47	47	32	MADE YOU LOOK	Nas	32	Nas	32
33	51	51	33	DO THAT O	Baby Featuring P. Diddy	33	Baby Featuring P. Diddy	33
34	51	51	34	THUG MANSION	2Pac	34	2Pac	34
35	48	48	35	FROM THIS CHUUNCHU TO DA PALACE O	Enimem	35	Enimem	35
36	33	33	36	LITTLE THINGS O	India Arie	36	India Arie	36
37	37	37	37	FUNNY	Gerardo Lopez	37	Gerardo Lopez	37
38	38	38	38	ONE OF THOSE DAYS O	Whitney Houston	38	Whitney Houston	38
39	39	39	39	GANGSTA LOVIN' O	Evo Featuring Alicia Keys	39	Evo Featuring Alicia Keys	39
40	42	42	40	HIT THE FREEWAY O	Teal Featuring Lela	40	Teal Featuring Lela	40
41	23	20	41	BRAND MY HAIR	Musi	41	Musi	41
42	30	33	42	NOTHING O	N.R.E.	42	N.R.E.	42
43	52	52	43	MULTIPLY	Khris	43	Khris	43
44	44	44	44	HE IS O	Heather Headley	44	Heather Headley	44
45	47	47	45	THE STREETS O	WC Featuring Nas Dug	45	WC Featuring Nas Dug	45
46	52	52	46	NO LETTING GO	Wayne Wonder	46	Wayne Wonder	46
47	32	32	47	HALF CRAZY O	Missy	47	Missy	47
48	39	39	48	CRASH TONIGHT O	Fat Joe Featuring Giovinetti	48	Fat Joe Featuring Giovinetti	48
49	55	55	49	SICK OF BEING LONELY O	Faith Mah	49	Faith Mah	49
50	53	53	50	SOMEONE TO LOVE U	Enimem	50	Enimem	50
51	53	53	51	ON YEAH O	Big Tymers Featuring Tatisa	51	Big Tymers Featuring Tatisa	51
52	57	57	52	EMOTIONAL ROLLERCOASTER	Visage Green	52	Visage Green	52
53	56	56	53	WHY I LOVE YOU	BKZ	53	BKZ	53
54	56	56	54	DON'T SAY NO, JUST SAY YES O	Enimem	54	Enimem	54
55	64	64	55	HOW I FEEL (GONNA ACT LIKE THAT)	Tina Turner	55	Tina Turner	55
56	34	34	56	CLEANIN' OUT MY CLOSET	Enimem	56	Enimem	56
57	56	56	57	BY MYSELF O	Ying Yang Twins Featuring Mr. Ball	57	Ying Yang Twins Featuring Mr. Ball	57
58	67	67	58	PARADISE	LL Cool J Featuring Anissa	58	LL Cool J Featuring Anissa	58
59	71	71	59	GUESS WHAT	Sylvestre	59	Sylvestre	59
60	60	60	60	STOLE	Kelly Rowland	60	Kelly Rowland	60
61	65	65	61	WHAT WE DO O	Freeway Featuring Jay Z & Beanie Sigel	61	Freeway Featuring Jay Z & Beanie Sigel	61
62	62	62	62	SINGLE FOR THE REST OF MY LIFE O	Enimem	62	Enimem	62
63	66	66	63	WAKE UP	Shade Sheist Featuring Nate Dogg & Warren G	63	Shade Sheist Featuring Nate Dogg & Warren G	63
64	69	69	64	CHING, CHING O	Mrs. Jade Featuring Tashad & Nelly Furtado	64	Mrs. Jade Featuring Tashad & Nelly Furtado	64
65	66	66	65	COME CLOSE TO ME O	Common Featuring Mary J. Blige	65	Common Featuring Mary J. Blige	65
66	68	68	66	MORE THAN A WOMAN O	Angie Stone & R. Kelly	66	Angie Stone & R. Kelly	66
67	71	71	67	THUG HOLIDAY O	Trick Daddy Featuring La Toya Scott	67	Trick Daddy Featuring La Toya Scott	67
68	59	59	68	ARE WE CUTTIN' O	Pastor Troy Featuring Mr. Jude	68	Pastor Troy Featuring Mr. Jude	68
69	72	72	69	B R RIGHT O	Trina Featuring Leticia	69	Trina Featuring Leticia	69
70	70	70	70	THIS IS MY PARTY O	Felony	70	Felony	70
71	74	74	71	BEAUTIFUL (YOU ARE)	Ricci	71	Ricci	71
HOT SHOT DEBUT								
72	72	72	72	8 MILE	Enimem	72	Enimem	72
73	69	69	73	ONE MAN	Tank	73	Tank	73
74	71	71	74	NOTHING FREE O	Oshia Featuring Lil Jon & The East Side Boyz	74	Oshia Featuring Lil Jon & The East Side Boyz	74
75	75	75	75	THE WAY WE BALL	Lil Flip	75	Lil Flip	75
76	76	76	76	HOO BABY	Jay Z	76	Jay Z	76
77	98	98	77	WAITIN' FOR THE D.O.	Tashad Featuring B.O.	77	Tashad Featuring B.O.	77
78	83	83	78	THE PLEDGE	Inv Gotti Presents The Inc Featuring Aesha & Coddie	78	Inv Gotti Presents The Inc Featuring Aesha & Coddie	78
79	82	82	79	TIGHT WHIPS O	50k Boyz	79	50k Boyz	79
80	78	78	80	BABY DO THOSE THINGS	Dave Matthews	80	Dave Matthews	80
81	76	76	81	IN THE NAME OF LOVE	R. Kelly	81	R. Kelly	81
82	96	96	82	LIKE I LOVE YOU O	Justin Timberlake	82	Justin Timberlake	82
83	92	92	83	BREAK YOU OFF O	The Roots Featuring Malik	83	The Roots Featuring Malik	83
84	84	84	84	FOCUS	Joe Budden	84	Joe Budden	84
85	85	85	85	BLOW YOUR WHISTLE O	Patty Price	85	Patty Price	85
86	80	80	86	GROWING PAINS DO IT AGAIN O	Shirley The Peace Featuring Lela, Scarface, Diamond, Lil' Jon & E-40	86	Shirley The Peace Featuring Lela, Scarface, Diamond, Lil' Jon & E-40	86
87	96	96	87	LET ME LIVE O	Toni Furst Featuring Meek & Jazzy	87	Toni Furst Featuring Meek & Jazzy	87
88	98	98	88	RELAX YOUR MIND O	Boyz II Men Featuring Faith Evans	88	Boyz II Men Featuring Faith Evans	88
89	98	98	89	FLOETIC O	Pleanty	89	Pleanty	89
90	88	88	90	CONNECTED FOR LIFE O	Meek 10 Featuring Ice Cube, WC & Bitch	90	Meek 10 Featuring Ice Cube, WC & Bitch	90
91	80	80	91	TONIGHT I'M GONNA LET GO O	Sylvia Johnson Featuring B.O. & Jazzy	91	Sylvia Johnson Featuring B.O. & Jazzy	91
92	88	88	92	UP & DOWN (IN & OUT) O	Delonade	92	Delonade	92
93	99	99	93	TAKE YOU HOME	Angie Martinez Featuring Kelly	93	Angie Martinez Featuring Kelly	93
94	99	99	94	SKILLS O	Ging Starr	94	Ging Starr	94
95	90	90	95	ROCK IT	Master P Featuring Weezy & Krazy	95	Master P Featuring Weezy & Krazy	95
96	92	92	96	BROWN SUGAR (EXTRA SWEET) O	Mos Def Featuring Fash	96	Mos Def Featuring Fash	96
97	99	99	97	CHOPPA STYLE O	Chopra Featuring Master P	97	Chopra Featuring Master P	97
98	99	99	98	VIRGINITY O	TG4	98	TG4	98
99	99	99	99	CADILLAC PIMPIN' O	Thugblond	99	Thugblond	99
100	100	100	100	FEEL IT BOY O	Beanie Man Featuring Jazzy	100	Beanie Man Featuring Jazzy	100

Oyster Music Confident About Escoffery's 4th-Quarter Debut

BY KWAKU

LONDON—The holiday season may not be the best time for a label to release an artist's debut album, but that didn't prevent U.K. independent Oyster Music from issuing Shaun Escoffery's eponymous set Nov. 4.

"Christmastime is not ideal, particularly with all the big-name artist albums and those dreadful compilations being released," Oyster Music managing director Adrian Pitt offers.

But Pitt says the label has a two-prong tactic to lure early adopters to *Shaun Escoffery*: The first 5,000 CDs include a limited-edition disc containing DJ Spinnia & Tickla's remix of "Days Like This," while the vinyl version includes *Urban Vibes*, a previously released promo-only four-track EP of Don E reconstructions.

With the much-anticipated album having barely touched down among the fourth quarter's heavy-hitters, the label plans not only to step up its promo work when the music is launched in the new year but also to further the genre-blending artist's fan base by releasing a remix album.

"We want to reinforce interest at [the club level as well as reinforce his versatility as an artist]," says Escoffery's manager, Paul Johnson of Crowdfunder and London's E.P.I.M. "After the success of the DJ Spinnia remix of 'Days Like This,' we began getting calls from international producers and remixers."

Scheduled for a February 2003 release, the remix album will feature such top-edge producers as Koop, B&B & Christian, DJ Cam, Jazzybone, and Altica Blue. Once "dead against" remixes, Escoffery now embraces the art, as long as he gets to re-cut the tracks' vocals. Thus far, such Escoffery singles as "Days Like This," "Into the

Blue," and "Space Rider" have reached wider audiences courtesy of remixes by Todd Terry, MJ Cole, K-Klass, and 4 Hero, among others.

For his full-length debut, Escoffery worked with a colorful cross-section of producers, including Geoffrey Williams, Ed Case, Bacon & Quamby,



ESCOFFERY (LEFT) AND VEGA

Rialto's Jonny Bull, and 4 Hero's Marc Mac. The album showcases an array of whose soulful works work well with a variety of musical styles, encompassing broken-beat, old-school funk, house, U.K. garage, and touches of pop and rock.

"People have always tried to put me in a box," explains the Jarvin Songs/Oyster Songs-published artist. "I'm a black kid from East London, so I must be doing R&B, and to be honest with you, I'll never be satisfied with just that. Artists have to have room to experiment—to be artists."

Which helps to explain why the label gave Escoffery more freedom to create the album he wanted, instead of the "stereotypical R&B product people thought he'd release," notes Pitt, who adds that the label and artist will discuss the latter's future direction after

the release of the remix album.

Delivered to club DJs earlier this year, DJ Spinnia & Tickla's remix of "Days Like This" has been embraced by numerous global jocks, including Roger Sanchez, Dream Team, and "Little" Louie Vega.

"His voice is amazing, and the song is amazing," says Vega, who has invited Escoffery to write and perform on the new *Nuyorican Soul* project. And DJ Spinnia adds, "I couldn't believe someone like this, today, sounded as soulful as he did. Shaun has a very old-soul spirit in his music but is still very current and refreshing at the same time."

His fans are many, including MJ Cole, who tapped Escoffery to supply vocals to two tracks on his forthcoming sophomore set. Additionally, Escoffery can be heard on the 2-step track "Indigo," included on Ed Case's *Ed's Guest List* album, and on "Music in Me (Come Alive)," which appears on DJ Spinnia's album *Here to There* (due early next year).

Outside the recording studio, Escoffery is most at home on the stage, whether supporting Beverly Knight, Enkhai Badu, or Angie Stone at a London concert—or performing at London's Ministry of Sound or New York's Club Shelter.

According to Pitt, there is "strong interest" from other European markets to license *Shaun Escoffery* from Oyster Music, which recently cut its international deal with Sony.

With potential licensing deals on the table in Europe, Escoffery has his eyes set on America. "I've been to the U.S. a few times, and the people get my music straight away," the artist says. "They understand the vibe and where I'm coming from as an artist."

Escoffery is booked by Paul Franklin of Heller Skelter in London.

infuse emotion into a primarily instrumental journey. Here, strings and padded keys cavort with feisty finger snaps, hand claps, and a mighty kick. It ably straddles the fence between pure and progressive DJs. B-side track "Fantasy Situation" has much in common with the recordings of Larry Heard.

• **Soul Station, "I Believe"** (West End single). This soulful, gospel-tradition jam is tailor-made for globally revered West End. Like the bulk of the songs in the label's impressive back catalog, "I Believe" offers tasty beats and lyrics to sing along to. **Big Moses'** vocal remix adds soaring strings and a heavier bottom into the mix.

MICHAEL POLETTA



by Michael Poletta

TOTO REDUX: For 11 years, New York independent Nervous Records has been steadily building a strong foundation—a healthy catalog (singles, artist albums, and compilations)—both here and abroad.

The label's dancefloor hits are many, including Kim English's "Unspeakeable Joy," Charlotte's "Skin," Sandy B's "Feel Like Singing," Barry Harris Featuring Pepper Martin's "Dive in the Pool," and Byron Stingily's "Get Up." Most recently, Nervous scored another No. 1 smash on the *Billboard* Hot Dance Music/Club Play chart with "I Don't Want U" by Wildlife.

Now, in these final weeks of 2002, the label is gearing up for what could very well be its first major crossover smash. Since it was leaked to rhythm and top 40 radio a few weeks ago, the energetic "Italiano" by the Sicilians Featuring Angelo Venuto has been embraced by WKU New York and WXPX Long Island, N.Y., among others. Now, top 40 WHTZ (2100) New York is testing the track.



WEISS

"We could never have predicted such excitement," Nervous president Michael Weiss says, referring to the New York-originating track. "It seems to be resonating with a wide variety of people, from club kids to their grandparents—and not just here in America."

Weiss says the infectious track is garnering tremendous interest from European labels, which he partly attributes to its pole-position placement on WKU's playlist for the past three weeks. "I have overseas labels faxing me 'KTU's favorite.' They all want to know about 'Italiano.' It's pretty amazing."

"Italiano," which streeted Nov. 19 in both CD-single and 12-inch vinyl format—was which is a modern-day interpretation of Toto Cutugno's early-'80s Italian hit—

was masterminded by producers DJ Serg (aka Sergio Michilli), Craven Moorhaus, Chris Gargani, and Donato Petagine.

"It's a tribute to my father-in-law, who passed away one year ago," DJ Serg says. "It was his favorite song."

From the get-go, DJ Serg says, the track was created solely for the clubs—specifically Arena in New Rochelle and Pearl in White Plains, N.Y. (DJ Serg holds a residency at both)—complete with wedding singer Venuto at the microphone. Michael Schweiger of New York-based Central Entertainment Group has confirmed Venuto for bookings through the year's end.)

Upon hearing the track and observing crowd reaction, Musicology Events' A-Luv (aka Anthony Placaud)—who promotes nights at Arena and Pearl—and Fokus Music's Joe Lodi stepped in to executive-produce the track. On Oct. 4, WKU introduced the then-labelless song to its listening audience.

"The response was immediate," says WKU APD/Music director Jeff Z, who first experienced the track from everyone about this record. It's one of the highest-requested songs in the station's history."

By the end of October—and after discussions with other labels—the Sicilians had secured a deal with New York's A&R director John Williams. DJ Serg notes, "It still amazes us that the record took off before we had a label deal."

One person it doesn't amaze is Z. "For a station like ours, there was no way to ignore this track, label or not," Z says. "This is a song that older Italians know—it's part of their heritage. At the same time, kids are responding to the cool beats. Combine the generations, and we've got a very reactive song on our hands."

Though never intended as something for the masses, the commercially appealing Italian-language "Italiano" is being enjoyed by just that. Weiss says, "This is one of those cases where underground club producers have created something that is being embraced by the mainstream."

But unlike equally infectious rhythm-conscious tracks like the 65° Blue (Da Dee Dee) and Las Ketchup's "The Ketchup Song (Heh Hah)," this new version of "Italiano" was made in the U.S. "It's nice to have local heroes," Weiss notes. "From the beginning, we had high hopes and big expectations for this record. While it's too early to tell how huge it will be, it is off to a good start."

• **Victor Calderone, "The Drive"** (Stratx/Statra Recordings single). The debut release from Stratx—the new imprint helmed by Calderone and Strata's Dave Tomasselli—finds the DJ/producer going back to his dancefloor roots. "The Drive" sits comfortably among past Calderone productions "Give It Up" and "Beat Me Harder." Racked by Alternative Distribution Alliance, expect this in stores early next year. • **Blue (The Drive)** (Stratx/Statra Recordings single). Norwegian folk-electronic act Plunk previews its fine debut, *For Sleepwalkers Only*, due Feb. 3, 2003, with this deliciously down-tempo, Björk-meets-Beck-style cover of New Order's "Blue Monday." Blue States' remix is dramatic in a very Art of Noise

The Beat Box Hot Plate

way, while Juri Huldikson's re-rubs go in a tech-house direction.

• **François K., The Relix EP** (Wave Music single). Long a staple of François K.'s DJ sets, the 11-minute version of "Moon"—originally recorded/mixed in 1995—finally makes its official release via this disc. It's the type of moody, mind-altering instrumental track that Paradise Garage DJ Larry Levan would've surely championed.

• **Charles Webster, "It's Not What It Was"** (Dance Tracks single). House-music maestro/producer Charles Webster sure knows how to

Club Play

[illegible]

Maxi-Singles Sales

Last	This Week	Title - Artist & Album/Single/Streaming Label	Artist
		NUMBER 1	4 Weeks At Number 1
1	1	DIE ANOTHER DAY (REMIXES) HANDEDNESS CO.	Madeon
2	2	ALIVE (THUNDERPUSSY REMIX) EPIC	Jennifer Lopez
3	—	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JUNE BEAT	Justin Timberlake
4	—	SURRENDER (REMIXES) ATLANTIC BANG ON	Laura Pausini
5	3	SIX DAYS ACABA	DJ Shadow Featuring Mase Da'U
6	4	FULL MOON (DANCE MIXES) ATLANTIC BANG ON	Brandy
7	8	U DON'T HAVE TO CALL (REMIXES) ARIELZ SOUL	Usher
8	6	HEAVEN ROBBING CDM	DJ Sammy & Yanoes Featuring Deej
9	5	A DIFFERENT KIND OF LOVE SONG HARPER BRASS CD	Cher
10	15	THANK YOU (DEEP DISH REMIX) ABLETA TUNA	Dido
11	10	DON'T LET ME GET ME (REMIXES) ARIELZ SOUL	Cher
12	11	SONG FOR THE LONELY HANDEDNESS CO.	Cher
13	14	SOMETHING ROBBING CDM	Lasse
14	7	SERVE THE EGO (REMIXES) ATLANTIC BANG ON	Jewel
15	10	RAPTURE (TASTES SO SWEEET) SPINNING RECORDS CO.	ito
16	8	TEARS ROBBING CDM	Beckell
17	17	BY YOUR SIDE (REMIXES) EPIC	Sade
18	12	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA TRISTONE	Marcy Anthony
19	—	STARWAY TO HEAVEN KARNAL DRUM	Jana
20	18	L'ITALIANO HERMOSA DREAM	The Sicilians Featuring Angulo Vento
21	19	I DON'T WANT U HERMOSA DREAM	Widells
22	17	REASON ROBBING CDM	Ion Van Duhi
23	—	THE NEED TO BE NAKED TENNY RAY DRUM	Anber
24	—	STOLE (REMIXES) MUSIC NORMA/ROMANA PERSONAL	Kelly Rowland
25	—	ANOTHER NEW DAY REPUBLIC PRIMO	Jazzanova

* Titles with the greatest sales or club play increases this week. Power Pick or Club Play is awarded for the largest point increase among singles below the top 30. The Club Play chart is compiled from a national sample of reports from club DJs. ♫ Videoclip availability. Catalog number is for vinyl/main single, or CD/main single if vinyl is unavailable. In Sales chart: ① CD Main Single available. ② Vinyl Main Single available. ③ Cassette Main Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 30 2002 **Billboard** TOP ELECTRONIC ALBUMS™

LAST WEEK		Sales data compiled by Nielsen SoundScan		Title	
LAST WEEK		ARTIST IMPINT & NUMBER/DISTRIBUTING LABEL	NUMBER 1		2 Weeks At Number 1 N.Y.C. Underground Party 5
1		LOUIE DEVITO LOUIE DEVITO (MCA)			Greatest Hits
2		BUICK BUICK (MCA)			Bunkin'
3		QAKENFOLD QAKENFOLD (REPLICATOR 505)			All Mixed Up: Les Remises
4		KUMIRA KINGS KUMIRA KINGS (MCA)			Heaven
5		DI SAMMY DI SAMMY (MCA)			Mix Of Life
6		JOE GIRL JOE GIRL (MCA)			Dance Party (Like It's 2003)
7		THE HAPPY BOYS THE HAPPY BOYS (MCA)			The Richest Man In Babylon
8		THE HEAVY CORPORATION THE HEAVY CORPORATION (MCA)			Dirty Vegas
9		DIRTY VEGAS DIRTY VEGAS (MCA)			Dance Party (Volume 1)
10		THE HAPPY BOYS THE HAPPY BOYS (MCA)			Ultra Traxx 1
11		VARIOUS ARTISTS VARIOUS ARTISTS (MCA)			Cosmic World
12		TELEFORMUSIK TELEFORMUSIK (MCA)			Mushroom Jazz 4
13		DJ MARK FARINA DJ MARK FARINA (MCA)			18
14		MOBY MOBY (MCA)			Ultra Chill'd 6
15		VARIOUS ARTISTS VARIOUS ARTISTS (MCA)			Family Tree
16		BUICK BUICK (MCA)			Hustle Cases V 5
17		STEPHANE POMPOUGNAC STEPHANE POMPOUGNAC (MCA)			Mix Latin Process: MP's MCM
18		VIC LATINO VIC LATINO (MCA)			Blue
19		RACHAEL LAMPA RACHAEL LAMPA (MCA)			Melody A.M.
20		BOITSOPP BOITSOPP (MCA)			This Is Ultimate Dance!
21		VARIOUS ARTISTS VARIOUS ARTISTS (MCA)			Atlantis/Dance
22		UNDERWORLD UNDERWORLD (MCA)			Dance Mix NYC - Vol. 2
23		THE REDUCED THE REDUCED (MCA)			Best Of Club Mixes - Vol. 1
24		DI GROFFE DI GROFFE (MCA)			Simple Things
25		ZERO 7 ZERO 7 (MCA)			

NOVEMBER 30, 2012 **Billboard** HOT DANCE BREAKOUTS

Club Play

HEAD <i>Thunderpussy & Barnes</i> <small>INCLAYS</small>	DARK BEAT <i>Oscar G & Ralph Falcon</i> <small>TWENTYFOUR HOURS</small>
TEARS FROM THE MOON <i>Compers One Featuring Sinead O'Connor</i> <small>NETHEM</small>	IN MY DREAMS <i>None</i>
I SHOULD KNOW <i>Dirty Vegas</i> <small>SHIRAZCARTERS</small>	JETLAG <i>Patsipaper & Kankadee</i> <small>AMERICANCATHALANIS</small>
BEAUTIFUL CHILD (A DEEPER LOVE) <i>Madeline</i> <small>STANDARDS</small>	IT AIN'T NUTTIN' <i>Harbinger</i> <small>BLACK TIDE</small>
THREE <i>None</i>	

Maxi-Singles Sales

HEAD <i>Thunderpussy & Barnes</i> <small>INCLAYS</small>	DARK BEAT <i>Oscar G & Ralph Falcon</i> <small>TWENTYFOUR HOURS</small>
TEARS FROM THE MOON <i>Compers One Featuring Sinead O'Connor</i> <small>NETHEM</small>	IN MY DREAMS <i>None</i>
I SHOULD KNOW <i>Dirty Vegas</i> <small>SHIRAZCARTERS</small>	JETLAG <i>Patsipaper & Kankadee</i> <small>AMERICANCATHALANIS</small>
BEAUTIFUL CHILD (A DEEPER LOVE) <i>Madeline</i> <small>STANDARDS</small>	IT AIN'T NUTTIN' <i>Harbinger</i> <small>BLACK TIDE</small>
THREE <i>None</i>	

Source: "How well Toyota's car rental brand is doing" based on data from a survey reported by www.automotive-news.com, 2/25/2010. Copyright 2010 by Strategic Management Inc. and Nelson Aaker & Co. All rights reserved.

Nashville

by Phyllis Stark

PUSHING BOUNDARIES: Should country radio push the format's musical boundaries, much as CMT is doing with such eyebrow-raising choices as adding Bruce Springsteen's "Lone some Day" video into rotation?

Some of the programmers who made up the panel at Country Radio Broadcasters' Fall Forum, held Nov. 5 in Nashville, think radio should follow the lead of CMT, which is more broadly defining what "country" is than country radio.

Infinity Broadcasting VP of programming Eric Logan said his station, WUSN (US99) Chicago, played Sheryl Crow's "A Moment Like This" and Kelly Clarkson's "A Moment Like This" and "both tested [well]." Logan said he's not on the Springfield song—yet. (EP/Document recently shipped an edit of the song to country radio.)



LOGAN

"Our belief in Chicago is that there is this myopic view of what country should be," Logan said, adding that there was something WUSN would prefer to define for itself. "If you think it's important to your station to run [music] through a country funnel—and we don't—then 'Ablene' is [still] going to come back more country than what some of our superstars are doing. We're trying to widen the view of what country radio is in Chicago. [CMT] is breaking down a lot of perceived barriers. The further you push, the more opportunity there is for a mainstream act. Our goal is to be a mass-appeal station."

KPLX (the Wolf) Dallas PD Paul Williams said if his station hadn't already added its niche with Texas country music, he would "get hold of bluesgrass and make it my point of differentiation," much as CMT has done.

Moderator Charles Cook of Westwood One broached the subject of payola by relating a story about a record being added at a station he didn't name. The station promptly invoiced the record label for the add, allegedly telling the label, "We did a

promotion for [this record], and we expect to be paid for it."

Logan responded, "Record companies who don't want to play those games should not play those games," a comment that elicited quiet snorts of laughter from record promoters sitting in at least one corner of the room: one of them muttered, "Yeah, and not get your record played." Logan continued, "If Nashville is controlling the music and they want it to stop, then make it stop."

The event drew nearly 300 attendees.

ACM UPDATE: As first tipped here last issue, the Academy of Country Music will move its awards show from its longtime home at the Universal Amphitheatre in Los Angeles to the Mandalay Bay Resort & Casino in Las Vegas next year. The show, which will once again be hosted by Reba McEntire, is set for May 21, 2003. It will be televised live in the U.S. on CBS.

ON THE ROW: Kelly Clague Wright has been promoted from VP of creative to senior VP of rpm management. She has been with the company since its inception more than five years ago. Rpm's client roster includes Tim McGraw, Jessica Andrews, Billy Gilman, Carolyn Dawn Johnson, and Mark McGuire. Veteran song plugger Amy Smith Heinz has opened the independent publishing company Wilderness Music and signed writer/artist Greg Barnhill. Heinz previously worked at Harlan Howard Songs and purchased the company name "Wilderness" from the late Harlan Howard for \$1 in 1997. Howard once owned a company of the same name.

Jennifer Shaffer Thorpe and Neda Tobin join Lyric Street as regional promotion directors for the Northeast and Southwest, respectively. Thorpe most recently held a regional position at MCA Nashville. Tobin joins from Atlantic Records, where she did pop promotion.

Universal South hires Shane Allen for West Coast promotion duties. Allen, who previously was secondary promoter for MCA Nashville, succeeds Denise Roberts, who is moving to Nashville as the label's new director of national promotion (*Billboard*, Nov. 9).

Nashville-based singer/songwriter Jim Keiley, who was profiled in this column in the Feb. 23 issue, has landed a recording contract with Raleigh, N.C.-based Silent Planet Records. The label will release his album, *The Return of Buddy Cruel*, April 1, 2003.

COUNTRY

Legendary Bill Anderson Chats With Country Icons On XM

BY JIM BRESMAN

Country Music Hall of Famer Bill Anderson's career has come full circle with the recent extension of his contract with XM Satellite Radio through November 2004. The circle, which began while he was working as a DJ at Commerce, Ga., country station WJJC at age 19, will remain unbroken at least until then.

Anderson, who wrote the 1958 Ray Price hit "City Lights" while working at WJJC, returned to radio when the Washington, D.C.-based XM launched one year ago, carrying his hour-long *Bill Anderson Visits With the Legends on Its America* Channel. After paying tribute to the late Chet Atkins on his first installment, Anderson has highlighted the likes of Vince Gill, Brenda Lee, Eddy Arnold, and Charlie Louvin on the program, which is taped in Nashville and airs eight times a week.

"I've been in business 40 years, and I'm still doing what I started with," the busy Anderson—who co-wrote Kenny Chesney's latest single, "A Lot of This Different," with Dean Dillon—says with a laugh. "I'm still writing songs and doing radio shows—I haven't progressed at all!"

Anderson's initial one-year contract called for 45 episodes of *Legends*, which is produced in cooperation with the Country Music Hall of Fame and Museum by Roxanne Russell, longtime producer of Anderson's *Opry Backstage* TNN series. Taping for the next episodes commence this month.

'A CONVERSATION WITH FRIENDS'

"I think the show's done well. They've certainly given me a tremendous amount of freedom," Anderson says of XM. "It's an hour show, but if I get a guest like Willie Nelson or Kenny Rogers—who you're not liable to get often—I can do 90 minutes."

He modestly notes that the show's content is well-indicated by its title. "I'm certainly not an interviewer," he says. "I just turn on the tape and it's a conversation with friends—with a few hundred thousand of our closest buddies listening in. A lot of the shows have live music, like when Willie brought a guitar there and sang and talked. Same thing with Mac Davis. There was no commercial breaks, and we're not constricted by any kind of format. Whatever we want to do, we do it, and it makes for some fun stuff. And from me being a careerist with these people, they know I'm not going to embarrass them or put them in a negative light, so they really open up—and we

get great feedback from listeners."

America Channel PD Ray Knight says that XM gets "tons" of positive phone calls and e-mails regarding *Legends*. "People in the industry believe that fans don't care, but they do," says Knight, crediting Anderson—who was recently honored with BMI's Icon Award (*Billboard*, Nov. 16)—with "opening up a whole world" for country music fans thirsting for the "inside story" surrounding favorite artists and their songs.



ANDERSON

"It's like sitting around the kitchen table with a couple beers talking about the world of country music of the last 50 years," Knight adds. "And when you've got a legend like Bill doing it, you end up with one more legend in the room to begin with."

Anderson has, of course, seen numerous technological changes in the radio industry since he first entered the business decades ago. "But in a lot of ways, it really hasn't changed," he says. "Radio still offers the most personal and intimate form of communicating—even if you're bouncing off a satellite. You're just right there with people,

and even if 95% of them on satellite radio are in a vehicle somewhere riding down the road, it's really still just you and them. Hopefully, at the end of an hour you see that you've driven 65 miles with Bill Anderson and his friends there in the car with you."

MUSICALLY MODEST

Anderson is pleased to have the new Chesney single representing him again at mainstream country radio, but he still has some reservations about the format from his vantage point as a country-radio veteran.

"Lord knows I don't want to offend anyone in country radio, but to me it's so restrictive, with ungodly large amounts of commercials to deal with," he says. "So it's good to have the freedom and flexibility to do something like what I'm doing at XM. I don't know that I could take it and put it in a structured environment—and the fact that it has no structure is one of its real charms."

Anderson is free to play his own music but rarely does. "The only one of mine that I remember playing is [1964 hit] 'Three A.M.," when I did a theme show on steel-guitar players that included Weldon Myrick, my original steel player," he says. "I didn't play it because it was my record but to show off the unusual steel work he did on it. I also played some songs I wrote for other people, but that's not why I do the show. And when the guests start talking about me, I try to switch the subject."

As for Anderson's own recording career, Varese Sarabande issued its fifth Anderson disc Oct. 29, *There's No Place Like Home on Christmas*.



Rockin' the Barn. Lonestar, Sara Evans, Pam Tillis, Rascal Flatts, and Brenda Lee were among those who participated in the second annual Rock the Barn benefit, raising \$75,000 for the Saint Thomas Center for Breast Health. Hosted by Brooks & Dunn's Ronnie Dunn and his wife, Janine, at their Nashville home, the event included live auction and live music. It was organized by ASCAP Nashville senior VP Connie Bradley and Sony/ATV Music Publishing Nashville president/CEO Donna Hill. Pictured, from left, are Lonestar's Keech Rainwater, Rebecca Lynn Howard, Lonestar's Richie McDonald, Bradley, and Lonestar's Michael Britt and Dean Sans.

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen. *Includes all brands. **Based on sales of the top five brands only. †Based on sales of the top three brands only.

NUMBER 1

5 Weeks At Number 1

[illegible][illegible]

Billboard® TOP COUNTRY CATALOG ALBUMS

Sales data compiled by  NPD GROUP

NUMBER 1 13

13 Weeks At Number 1

LAST WEEK	Songs Data Entered by		NIELSEN SOUNDSCAN	THIS WEEK		LAST WEEK	THIS WEEK	
	ARTIST	NUM. OF ALBUMS & SINGLES CUMULATIVELY LAUNCHED		PERCENT OF CHART VOTES	CHART POSITION		PERCENT OF CHART VOTES	CHART POSITION
	TITLE			TITLE				
	ARTIST	NUM. OF ALBUMS & SINGLES CUMULATIVELY LAUNCHED		ARTIST	NUM. OF ALBUMS & SINGLES CUMULATIVELY LAUNCHED		TITLE	
1	RASCAL FLATTS	1	10 Weeks At No. 1	12	WILLIE NELSON	1	18 Biggest Hits	
2	DAVE CHASE	1	10 Weeks At No. 1	13	FAITH HILL	1	19 Biggest Hits	
3	SHANIA TWAIN	1	10 Weeks At No. 1	14	ALAN JACKSON	1	20 Biggest Hits	
4	DIXIE CHICKS	1	10 Weeks At No. 1	15	BROOKS & DUNN	1	21 Biggest Hits	
5	KENNY CHESNEY	1	10 Weeks At No. 1	16	NICKEL CREEK	1	22 Biggest Hits	
6	MARTINA MCBRIDE	1	10 Weeks At No. 1	17	LEAH ANN WOMACK	1	23 Biggest Hits	
7	ANNE MURRAY	1	10 Weeks At No. 1	18	TRAVIS TRITT	1	24 Biggest Hits	
8	IVY LEVINE	1	10 Weeks At No. 1	19	GEORGE STRAIT	1	25 Biggest Hits	
9	TOBY KEITH	1	10 Weeks At No. 1	20	TIM MCGRAW	1	26 Biggest Hits	
10	JOHNNY CASH	1	10 Weeks At No. 1	21	REBEA MCENTIRE	1	27 Biggest Hits	
11	SOUNDTRACK	1	10 Weeks At No. 1	22	LYNCE VILL	1	28 Biggest Hits	
12	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	23	THE NOTORIOUS B.I.G.	1	29 Biggest Hits	
13	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	24	THE NOTORIOUS B.I.G.	1	30 Biggest Hits	
14	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	25	THE NOTORIOUS B.I.G.	1	31 Biggest Hits	
15	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	26	THE NOTORIOUS B.I.G.	1	32 Biggest Hits	
16	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	27	THE NOTORIOUS B.I.G.	1	33 Biggest Hits	
17	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	28	THE NOTORIOUS B.I.G.	1	34 Biggest Hits	
18	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	29	THE NOTORIOUS B.I.G.	1	35 Biggest Hits	
19	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	30	THE NOTORIOUS B.I.G.	1	36 Biggest Hits	
20	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	31	THE NOTORIOUS B.I.G.	1	37 Biggest Hits	
21	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	32	THE NOTORIOUS B.I.G.	1	38 Biggest Hits	
22	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	33	THE NOTORIOUS B.I.G.	1	39 Biggest Hits	
23	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	34	THE NOTORIOUS B.I.G.	1	40 Biggest Hits	
24	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	35	THE NOTORIOUS B.I.G.	1	41 Biggest Hits	
25	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	36	THE NOTORIOUS B.I.G.	1	42 Biggest Hits	
26	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	37	THE NOTORIOUS B.I.G.	1	43 Biggest Hits	
27	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	38	THE NOTORIOUS B.I.G.	1	44 Biggest Hits	
28	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	39	THE NOTORIOUS B.I.G.	1	45 Biggest Hits	
29	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	40	THE NOTORIOUS B.I.G.	1	46 Biggest Hits	
30	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	41	THE NOTORIOUS B.I.G.	1	47 Biggest Hits	
31	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	42	THE NOTORIOUS B.I.G.	1	48 Biggest Hits	
32	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	43	THE NOTORIOUS B.I.G.	1	49 Biggest Hits	
33	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	44	THE NOTORIOUS B.I.G.	1	50 Biggest Hits	
34	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	45	THE NOTORIOUS B.I.G.	1	51 Biggest Hits	
35	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	46	THE NOTORIOUS B.I.G.	1	52 Biggest Hits	
36	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	47	THE NOTORIOUS B.I.G.	1	53 Biggest Hits	
37	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	48	THE NOTORIOUS B.I.G.	1	54 Biggest Hits	
38	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	49	THE NOTORIOUS B.I.G.	1	55 Biggest Hits	
39	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	50	THE NOTORIOUS B.I.G.	1	56 Biggest Hits	
40	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	51	THE NOTORIOUS B.I.G.	1	57 Biggest Hits	
41	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	52	THE NOTORIOUS B.I.G.	1	58 Biggest Hits	
42	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	53	THE NOTORIOUS B.I.G.	1	59 Biggest Hits	
43	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	54	THE NOTORIOUS B.I.G.	1	60 Biggest Hits	
44	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	55	THE NOTORIOUS B.I.G.	1	61 Biggest Hits	
45	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	56	THE NOTORIOUS B.I.G.	1	62 Biggest Hits	
46	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	57	THE NOTORIOUS B.I.G.	1	63 Biggest Hits	
47	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	58	THE NOTORIOUS B.I.G.	1	64 Biggest Hits	
48	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	59	THE NOTORIOUS B.I.G.	1	65 Biggest Hits	
49	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	60	THE NOTORIOUS B.I.G.	1	66 Biggest Hits	
50	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	61	THE NOTORIOUS B.I.G.	1	67 Biggest Hits	
51	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	62	THE NOTORIOUS B.I.G.	1	68 Biggest Hits	
52	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	63	THE NOTORIOUS B.I.G.	1	69 Biggest Hits	
53	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	64	THE NOTORIOUS B.I.G.	1	70 Biggest Hits	
54	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	65	THE NOTORIOUS B.I.G.	1	71 Biggest Hits	
55	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	66	THE NOTORIOUS B.I.G.	1	72 Biggest Hits	
56	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	67	THE NOTORIOUS B.I.G.	1	73 Biggest Hits	
57	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	68	THE NOTORIOUS B.I.G.	1	74 Biggest Hits	
58	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	69	THE NOTORIOUS B.I.G.	1	75 Biggest Hits	
59	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	70	THE NOTORIOUS B.I.G.	1	76 Biggest Hits	
60	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	71	THE NOTORIOUS B.I.G.	1	77 Biggest Hits	
61	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	72	THE NOTORIOUS B.I.G.	1	78 Biggest Hits	
62	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	73	THE NOTORIOUS B.I.G.	1	79 Biggest Hits	
63	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	74	THE NOTORIOUS B.I.G.	1	80 Biggest Hits	
64	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	75	THE NOTORIOUS B.I.G.	1	81 Biggest Hits	
65	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	76	THE NOTORIOUS B.I.G.	1	82 Biggest Hits	
66	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	77	THE NOTORIOUS B.I.G.	1	83 Biggest Hits	
67	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	78	THE NOTORIOUS B.I.G.	1	84 Biggest Hits	
68	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	79	THE NOTORIOUS B.I.G.	1	85 Biggest Hits	
69	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	80	THE NOTORIOUS B.I.G.	1	86 Biggest Hits	
70	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	81	THE NOTORIOUS B.I.G.	1	87 Biggest Hits	
71	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	82	THE NOTORIOUS B.I.G.	1	88 Biggest Hits	
72	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	83	THE NOTORIOUS B.I.G.	1	89 Biggest Hits	
73	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	84	THE NOTORIOUS B.I.G.	1	90 Biggest Hits	
74	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	85	THE NOTORIOUS B.I.G.	1	91 Biggest Hits	
75	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	86	THE NOTORIOUS B.I.G.	1	92 Biggest Hits	
76	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	87	THE NOTORIOUS B.I.G.	1	93 Biggest Hits	
77	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	88	THE NOTORIOUS B.I.G.	1	94 Biggest Hits	
78	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	89	THE NOTORIOUS B.I.G.	1	95 Biggest Hits	
79	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	90	THE NOTORIOUS B.I.G.	1	96 Biggest Hits	
80	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	91	THE NOTORIOUS B.I.G.	1	97 Biggest Hits	
81	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	92	THE NOTORIOUS B.I.G.	1	98 Biggest Hits	
82	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	93	THE NOTORIOUS B.I.G.	1	99 Biggest Hits	
83	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	94	THE NOTORIOUS B.I.G.	1	100 Biggest Hits	
84	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	95	THE NOTORIOUS B.I.G.	1	101 Biggest Hits	
85	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	96	THE NOTORIOUS B.I.G.	1	102 Biggest Hits	
86	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	97	THE NOTORIOUS B.I.G.	1	103 Biggest Hits	
87	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	98	THE NOTORIOUS B.I.G.	1	104 Biggest Hits	
88	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	99	THE NOTORIOUS B.I.G.	1	105 Biggest Hits	
89	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	100	THE NOTORIOUS B.I.G.	1	106 Biggest Hits	
90	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	101	THE NOTORIOUS B.I.G.	1	107 Biggest Hits	
91	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	102	THE NOTORIOUS B.I.G.	1	108 Biggest Hits	
92	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	103	THE NOTORIOUS B.I.G.	1	109 Biggest Hits	
93	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	104	THE NOTORIOUS B.I.G.	1	110 Biggest Hits	
94	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	105	THE NOTORIOUS B.I.G.	1	111 Biggest Hits	
95	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	106	THE NOTORIOUS B.I.G.	1	112 Biggest Hits	
96	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	107	THE NOTORIOUS B.I.G.	1	113 Biggest Hits	
97	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	108	THE NOTORIOUS B.I.G.	1	114 Biggest Hits	
98	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	109	THE NOTORIOUS B.I.G.	1	115 Biggest Hits	
99	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	110	THE NOTORIOUS B.I.G.	1	116 Biggest Hits	
100	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	111	THE NOTORIOUS B.I.G.	1	117 Biggest Hits	
101	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	112	THE NOTORIOUS B.I.G.	1	118 Biggest Hits	
102	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	113	THE NOTORIOUS B.I.G.	1	119 Biggest Hits	
103	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	114	THE NOTORIOUS B.I.G.	1	120 Biggest Hits	
104	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	115	THE NOTORIOUS B.I.G.	1	121 Biggest Hits	
105	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	116	THE NOTORIOUS B.I.G.	1	122 Biggest Hits	
106	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	117	THE NOTORIOUS B.I.G.	1	123 Biggest Hits	
107	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	118	THE NOTORIOUS B.I.G.	1	124 Biggest Hits	
108	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	119	THE NOTORIOUS B.I.G.	1	125 Biggest Hits	
109	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	120	THE NOTORIOUS B.I.G.	1	126 Biggest Hits	
110	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	121	THE NOTORIOUS B.I.G.	1	127 Biggest Hits	
111	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	122	THE NOTORIOUS B.I.G.	1	128 Biggest Hits	
112	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	123	THE NOTORIOUS B.I.G.	1	129 Biggest Hits	
113	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	124	THE NOTORIOUS B.I.G.	1	130 Biggest Hits	
114	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	125	THE NOTORIOUS B.I.G.	1	131 Biggest Hits	
115	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	126	THE NOTORIOUS B.I.G.	1	132 Biggest Hits	
116	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	127	THE NOTORIOUS B.I.G.	1	133 Biggest Hits	
117	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	128	THE NOTORIOUS B.I.G.	1	134 Biggest Hits	
118	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	129	THE NOTORIOUS B.I.G.	1	135 Biggest Hits	
119	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	130	THE NOTORIOUS B.I.G.	1	136 Biggest Hits	
120	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	131	THE NOTORIOUS B.I.G.	1	137 Biggest Hits	
121	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	132	THE NOTORIOUS B.I.G.	1	138 Biggest Hits	
122	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	133	THE NOTORIOUS B.I.G.	1	139 Biggest Hits	
123	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	134	THE NOTORIOUS B.I.G.	1	140 Biggest Hits	
124	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	135	THE NOTORIOUS B.I.G.	1	141 Biggest Hits	
125	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	136	THE NOTORIOUS B.I.G.	1	142 Biggest Hits	
126	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	137	THE NOTORIOUS B.I.G.	1	143 Biggest Hits	
127	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	138	THE NOTORIOUS B.I.G.	1	144 Biggest Hits	
128	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	139	THE NOTORIOUS B.I.G.	1	145 Biggest Hits	
129	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	140	THE NOTORIOUS B.I.G.	1	146 Biggest Hits	
130	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	141	THE NOTORIOUS B.I.G.	1	147 Biggest Hits	
131	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	142	THE NOTORIOUS B.I.G.	1	148 Biggest Hits	
132	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	143	THE NOTORIOUS B.I.G.	1	149 Biggest Hits	
133	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	144	THE NOTORIOUS B.I.G.	1	150 Biggest Hits	
134	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	145	THE NOTORIOUS B.I.G.	1	151 Biggest Hits	
135	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	146	THE NOTORIOUS B.I.G.	1	152 Biggest Hits	
136	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	147	THE NOTORIOUS B.I.G.	1	153 Biggest Hits	
137	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	148	THE NOTORIOUS B.I.G.	1	154 Biggest Hits	
138	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	149	THE NOTORIOUS B.I.G.	1	155 Biggest Hits	
139	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	150	THE NOTORIOUS B.I.G.	1	156 Biggest Hits	
140	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	151	THE NOTORIOUS B.I.G.	1	157 Biggest Hits	
141	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	152	THE NOTORIOUS B.I.G.	1	158 Biggest Hits	
142	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	153	THE NOTORIOUS B.I.G.	1	159 Biggest Hits	
143	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	154	THE NOTORIOUS B.I.G.	1	160 Biggest Hits	
144	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	155	THE NOTORIOUS B.I.G.	1	161 Biggest Hits	
145	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	156	THE NOTORIOUS B.I.G.	1	162 Biggest Hits	
146	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	157	THE NOTORIOUS B.I.G.	1	163 Biggest Hits	
147	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	158	THE NOTORIOUS B.I.G.	1	164 Biggest Hits	
148	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	159	THE NOTORIOUS B.I.G.	1	165 Biggest Hits	
149	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	160	THE NOTORIOUS B.I.G.	1	166 Biggest Hits	
150	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	161	THE NOTORIOUS B.I.G.	1	167 Biggest Hits	
151	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	162	THE NOTORIOUS B.I.G.	1	168 Biggest Hits	
152	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	163	THE NOTORIOUS B.I.G.	1	169 Biggest Hits	
153	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	164	THE NOTORIOUS B.I.G.	1	170 Biggest Hits	
154	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	165	THE NOTORIOUS B.I.G.	1	171 Biggest Hits	
155	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	166	THE NOTORIOUS B.I.G.	1	172 Biggest Hits	
156	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	167	THE NOTORIOUS B.I.G.	1	173 Biggest Hits	
157	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1	168	THE NOTORIOUS B.I.G.	1	174 Biggest Hits	
158	THE NOTORIOUS B.I.G.	1	10 Weeks At No. 1					

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[illegible]

*Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A power awarded to songs appearing in the top 35 on both the B95 Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 35 removed from the chart after 28 weeks. ¹Video: availability. Catalog number for CD Single, or Vinyl Single if CD Single is unavailable. ²CD Single available. ³DVD Single available. ⁴CD Single available. ⁵Cassette Single available. ⁶Cassette Single available. ⁷Vinyl Single available. ⁸Cassette Single available. ⁹CD Single available. ¹⁰CD Single available. ¹¹DVD Single available. ¹²CD Single available. ¹³DVD Single available. ¹⁴CD Single available. ¹⁵DVD Single available. ¹⁶CD Single available. ¹⁷DVD Single available. ¹⁸CD Single available. ¹⁹DVD Single available. ²⁰CD Single available. ²¹DVD Single available. ²²CD Single available. ²³DVD Single available. ²⁴CD Single available. ²⁵DVD Single available. ²⁶CD Single available. ²⁷DVD Single available. ²⁸CD Single available. ²⁹DVD Single available. ³⁰CD Single available. ³¹DVD Single available. ³²CD Single available. ³³DVD Single available. ³⁴CD Single available. ³⁵DVD Single available. ³⁶CD Single available. ³⁷DVD Single available. ³⁸CD Single available. ³⁹DVD Single available. ⁴⁰CD Single available. 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Billboard		TOP BLUEGRASS ALBUMS	
Sales data compiled by Nielsen SoundScan			
LAST WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION
1	ALISON KRAUSS + UNION STATION	1	1
2	SOUNDTRACK	1	1
3	NICKEL CREEK	1	1
4	ALISON KRAUSS + UNION STATION	1	1
5	DOLLY PARTON	1	1
6	THE NINETY GRITTY DIRTY DIRT	1	1
7	PATTY LOVELESS	1	1
8	VARIOUS ARTISTS	1	1
9	PATTY LOVELESS	1	1
10	SOUNDTRACK	1	1
11	VARIOUS ARTISTS	1	1
12	VARIOUS ARTISTS	1	1
13	VARIOUS ARTISTS	1	1
14	HAZELDE DIXIE	1	1

NOVEMBER 11, 2002		Billboard		TOP COUNTRY SINGLES SALES	
LAST WEEK		Sales data compiled by Nielsen Soundscan		Artist	
		(WEEKS ON CHART)			
TITLE		IMPINT & NUM/REV/DISTRIBUTING LABEL			
PICTURE		(WEEKS ON CHART)		Kid Rock Featuring Sheryl Crow	
1	BEAUTIFUL GOODBYE	CAPITOL/PRM		1	JUSTICE
2	LONG TIME GONE	REPRISE/REPRISE		2	DAVE COOK
3	GO BLESS THE USA	OLIVIA/OLIV		3	LOS CRONOS
4	CAN'T FIGHT THE MOONLIGHT	OLIVIA/OLIV		4	LADAS RIVERA
5	HOW DO I LIVE	OLIVIA/OLIV		5	LADAS RIVERA
6	THE IMPOSSIBLE	UNIVERSAL/UNIV		6	JOHN MICHAEL
7	AMERICA WILL ALWAYS STAND	UNIVERSAL/UNIV		7	THE OSBORNES
8	I SHOULD BE SLEEPING	OLIVIA/OLIV		8	THE OSBORNES
9	ROCKY TOP '96	OLIVIA/OLIV		9	THE OSBORNES

Latin Notas.

AWARD NOMINEES: With a total of six nods each, **Jaunes** and **Celin Cruz** lead the nominations for the 15th annual Premios Lo Nuestro Latin Music Awards, which will be broadcast live Feb. 5, 2003, from Miami on the Univision network. Other multiple nominees include **Carlos Vives** and **Marc Anthony**, with five nominations each. A slew of other acts garnered four nominations each; of those, the most notable are debut acts **Calais** and **Sin Bandera**, **Celso Pilla**, and **Pilar Montenegro**—the only artist to get nods in both pop and regional Mexican categories.

Awards will be given in a total of 32 categories for pop, tropical, urban, and regional Mexican music released between Oct. 1, 2001, and Sept. 30, 2002. Winners are voted for by Latin radio programmers nationwide, while fans determine the winners of the five People's Internet Awards. In celebration of the awards' 15th anniversary, show organizer Univision will host a pre-awards gala Feb. 4 in Miami Beach. Nominees were announced this week at the New Museum of Television & Radio, which announced plans to launch a Center for Spanish-Language Programs. Univision will donate to the center hundreds of hours of its taped programming, including the 15 editions of Premios Lo Nuestro.

STALKING THE TOP SPOT: *Los Tigres del Norte* are consistent big sellers. Why then, should their renewed climb to the No. 1 spot on the *Billboard* Top Latin Albums chart be of note? Because their leap from last week's third place to this



LOS TIGRES DEL NORTE

week's No. 1 spot puts them at a considerable distance in units scanned (approximately 16,000 units vs. 13,000 units) from the chart's No. 2, *Las Ketchup* (which retains its spot after *Shakira's* greatest-hits album, which debuted at No. 1 last week—fell to No. 3).

The 27% leap in sales for *La Reina del Sur* follows a massive marketing campaign that Fonovisa marketing



by Lella Cobo

director Roberto Arciniegas says is designed to "reposition the band."

Arciniegas says that the disc is benefiting from a "mix of promotion work on their part, a TV campaign, radio airplay, the novelty of having a book out by a respected author which bears the name of the album, and of course, we think the single and the album are both very good."

La Reina del Sur was initially released four weeks ago with radio blitz that has enabled the title track to remain in the top five of the regional Mexican airplay chart (though it has not reached No. 1); it sits at No. 3 this week.

The marketing effort was aided last week with the launch of a contest in Los Angeles Spanish-language daily newspaper *La Opinión* in which fans can win deluxe press kits, as well as a joint promotion between *fonovisa.com* and Univision TV show *El Gordo y la Flaca*, where fans can win to win a pick-up truck.

According to Arciniegas, album shipments are at 350,000 copies; it is expected that 400,000 copies will be sold in the U.S. alone by year end. Incidentally, although Las Ketchup and Shakira are almost neck and neck in the charts, the No. 4—*Luis Miguel's* *Mis Belones Favoritos*—registers less than half of Shakira's sales.

ARBITION BREAKTHROUGH: Arbitron has committed to begin using language preference for Hispanic diary-keepers when tabulating ratings. But when this will take effect will not become clear until the beginning of the year, after Arbitron determines the best way to define language preferences and modifies its software to do it.

Although Arbitron has been tracking language preference (in this case, whether listeners speak Spanish) since 1997, it hasn't actually applied the information to ratings measurement. But Hispanic broadcasters, who met with company reps earlier this year, have long argued that it is a key factor that drives listenership. Arbitron's summer Los Angeles books, for example, registered particularly low ratings for most Spanish-language stations. And for that ratings period, Arbitron VP of communications, Peter Mocarkey says, only 47% of Hispanic diary-keepers said their primary language was Spanish—the lowest number since 1997. Mocarkey says, "We think it's one of the factors that affect how Hispanics use radio."

Although the L.A. numbers were low, the previous three surveys of 2002 have been the highest for Spanish-language stations in the overall top 100 markets. And, Mocarkey adds, the Arbitron summer L.A. book is just fine.

BY HOWELL LLEWELLYN MADRID—Spanish music conglomerate Gran Vía Musical (GVM) has appointed Pedro Danés as its new director general. It plans to lay off an unknown number of staff and has reduced its divisions from five to four as it prepares to expand activity in Mexico in the new year. Danés, 38, replaces Ignacio Iglesias.

"My appointment is managerial, because a clear business focus was lacking until now," Danés tells *Billboard*. "The music-industry crisis obliges us to be more rigorous and to reduce size so that cost increases are zero."

An important section of GVM in this plan is touring and concert-promotion arm Planet Events, which is part of new division GVM Eventos, with Sandra Retondo as director. Music-festival arm Media Festivals has been incorporated into GVM Eventos, and its former director, José María Palacios, has exited.

Another key feature of the changes is that GVM Mexico, which was created this year, will appoint a director early next year. It is currently headed by Miami-based Marco Antonio Rubí, who is director of the Mucosia Latina label, of which GVM owns 75% and Universal Music Group (UMG) the remaining 25%. GVM CEO Luis Merino says there have not been any changes in Miami so far and that GVM is looking to optimize its 2-year-old relationship with UMG regarding Mucosia Latina. Miami will continue to be the regional headquarters of Mucosia Latina under Rubí.

Danés says, "Mexico is to be the passport to the U.S. for [GVM's] Spanish artists, such as Marta Sánchez, Raúl and Agüita Salá. The general idea is that our successful artists will be promoted in Mexico with the aim of them then reaching U.S. audiences."

As part of the changes, GVM's activities in Miami have been incorporated into the UMG structure to make them more efficient. Danés says the Miami structure "has been condensed."

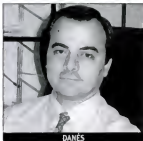
"We want Mexico to be our launch pad into the U.S. and Latin America in general," he continues. "It is not always enough for our artists to be successful in Spain: Our aim is to internationalize them."

Danés stresses that the priority is to strengthen GVM in Spain. The exact number of staff to be laid off has been known in January 2003, "but our structure will be smaller," he says. Three back-office personnel are known to have been let go already, apart from the exits of Iglesias, Palacios, and former GVM financial director Juan Pérez, who is now VP of finance at Radio Caracol.

Danés adds that the biggest difference between GVM before and now is its size. "It is now smaller and is to operate under different business criteria." Danés previously worked as a business administrator in a leading insurance company.

Merino says that GVM's four divisions will be labels, events, distribution, and publishing. Media Festivals,

GVM Appoints Danés, Reduces Size



DANÉS

which helped arrange some of Spain's top music festivals, including Festival de Madrid and Esparrago Rock, was incor-

porated into GVM Eventos because "it did not make sense to have Planet Events and Media Festivals as separate divisions when their functions often coincided," says Merino, who is also director general of leisure and entertainment at GVM's parent company, Grupo Pira.

Merino says GVM Eventos is "the premier operator of Latin artists in Spain," having organized in recent months tours and concerts by Shakira, Enrique Iglesias, Paulina Rubio, Maná, Juanes, Caetano Veloso, and Eros Ramazzotti.

GVM Discos includes labels Mucosia, SunnyLuna, Homus, Palo Nuevo, Rock Mucosia, World Mucosia, and Frequency, with such artists as Marta Sánchez, María Jiménez, Tamara, Sóber, Papa Levante, Marc Marco, Miami Sound Machine, Jon Secada, and Chocolate. Carlos Samartín continues as director.

Gran Vía Distribución and GVM Editorial remain unchanged by GVM's distribution and publishing arms, with Felix Inio and Dominic Gibson as respective directors.

Merino says, "The aim of the changes is to make GVM more solid, and more changes and enterprises will be announced during the new year, especially on the other side of the Atlantic, where we have to be more active." GVM was created three years ago and has offices in Miami and Mexico City.

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NOVEMBER 30
2002

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST IMPACT & NUMBER/DISTRIBUTING LABEL	WEEKS AT #1	WEEKS AT #1	WEEKS AT #1
1	1	NUMBER 1/GREATEST GAINER LOS TIJERES DEL NORTE THE REINOS DEL SUR (SONO 1000 141 000)	2	2	1
2	2	LAS KETCHUP LAS KETCHUP (SONO 1000 141 000)	1	1	1
3	4	SHAKIRA SHAKIRA (SONO 1000 141 000)	1	1	1
4	4	LOS MIGUELES LOS MIGUELES (SONO 1000 141 000)	1	1	1
5	3	KUMBA KINGS KUMBA KINGS (SONO 1000 141 000)	1	1	1
6	5	ENRIQUE IGLESIAS ENRIQUE IGLESIAS (SONO 1000 141 000)	1	1	1
7	6	MANA MANA (SONO 1000 141 000)	1	1	1
8	7	JUANES JUANES (SONO 1000 141 000)	1	1	1
9	9	SELENA SELENA (SONO 1000 141 000)	1	1	1
10	11	JAGUALES JAGUALES (SONO 1000 141 000)	1	1	1
12	12	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
13	13	HECTOR & TITO HECTOR & TITO (SONO 1000 141 000)	1	1	1
14	14	LIBERACION LIBERACION (SONO 1000 141 000)	1	1	1
15	15	CONJUNTO PRIMAVERA CONJUNTO PRIMAVERA (SONO 1000 141 000)	1	1	1
16	16	BELENDA BELENDA (SONO 1000 141 000)	1	1	1
17	17	LUPULO RIVERA LUPULO RIVERA (SONO 1000 141 000)	1	1	1
18	18	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
19	19	BELENDA BELENDA (SONO 1000 141 000)	1	1	1
20	20	VICTOR MANUELLE VICTOR MANUELLE (SONO 1000 141 000)	1	1	1
21	21	LOS ANGELES DE CHARLY LOS ANGELES DE CHARLY (SONO 1000 141 000)	1	1	1
22	22	THALIA THALIA (SONO 1000 141 000)	1	1	1
23	23	LOS RAZOS LOS RAZOS (SONO 1000 141 000)	1	1	1
24	24	JENNIFER PENA JENNIFER PENA (SONO 1000 141 000)	1	1	1
25	25	CHAYANNE CHAYANNE (SONO 1000 141 000)	1	1	1
26	26	SIN BANDERA SIN BANDERA (SONO 1000 141 000)	1	1	1
27	27	CRISTIAN CRISTIAN (SONO 1000 141 000)	1	1	1
28	28	MARCO ANTONIO SOLIS MARCO ANTONIO SOLIS (SONO 1000 141 000)	1	1	1
29	29	LOS TEMERARIOS LOS TEMERARIOS (SONO 1000 141 000)	1	1	1
30	30	VICENTE FERNANDEZ VICENTE FERNANDEZ (SONO 1000 141 000)	1	1	1
31	31	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
32	32	LA ONDA LA ONDA (SONO 1000 141 000)	1	1	1
33	33	GILBERTO SANTA ROSA GILBERTO SANTA ROSA (SONO 1000 141 000)	1	1	1
34	34	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
35	35	LOS ACOSTA LOS ACOSTA (SONO 1000 141 000)	1	1	1
36	36	SELENA SELENA (SONO 1000 141 000)	1	1	1
37	37	SELENA SELENA (SONO 1000 141 000)	1	1	1
38	38	SELENA SELENA (SONO 1000 141 000)	1	1	1
39	39	SELENA SELENA (SONO 1000 141 000)	1	1	1
40	40	SELENA SELENA (SONO 1000 141 000)	1	1	1
41	41	SELENA SELENA (SONO 1000 141 000)	1	1	1
42	42	SELENA SELENA (SONO 1000 141 000)	1	1	1
43	43	SELENA SELENA (SONO 1000 141 000)	1	1	1
44	44	SELENA SELENA (SONO 1000 141 000)	1	1	1
45	45	SELENA SELENA (SONO 1000 141 000)	1	1	1
46	46	SELENA SELENA (SONO 1000 141 000)	1	1	1
47	47	SELENA SELENA (SONO 1000 141 000)	1	1	1
48	48	SELENA SELENA (SONO 1000 141 000)	1	1	1
49	49	SELENA SELENA (SONO 1000 141 000)	1	1	1
50	50	SELENA SELENA (SONO 1000 141 000)	1	1	1

HOT SHOT DEBUT

35	35	SELENA SELENA (SONO 1000 141 000)	1	1	1
36	36	SELENA SELENA (SONO 1000 141 000)	1	1	1
37	37	SELENA SELENA (SONO 1000 141 000)	1	1	1
38	38	SELENA SELENA (SONO 1000 141 000)	1	1	1
39	39	SELENA SELENA (SONO 1000 141 000)	1	1	1
40	40	SELENA SELENA (SONO 1000 141 000)	1	1	1
41	41	SELENA SELENA (SONO 1000 141 000)	1	1	1
42	42	SELENA SELENA (SONO 1000 141 000)	1	1	1
43	43	SELENA SELENA (SONO 1000 141 000)	1	1	1
44	44	SELENA SELENA (SONO 1000 141 000)	1	1	1
45	45	SELENA SELENA (SONO 1000 141 000)	1	1	1
46	46	SELENA SELENA (SONO 1000 141 000)	1	1	1
47	47	SELENA SELENA (SONO 1000 141 000)	1	1	1
48	48	SELENA SELENA (SONO 1000 141 000)	1	1	1
49	49	SELENA SELENA (SONO 1000 141 000)	1	1	1
50	50	SELENA SELENA (SONO 1000 141 000)	1	1	1

LAST WEEK	THIS WEEK	ARTIST IMPACT & NUMBER/DISTRIBUTING LABEL	WEEKS AT #1	WEEKS AT #1	WEEKS AT #1
1	1	PILAR MONTENEGRO PILAR MONTENEGRO (SONO 1000 141 000)	1	1	1
2	2	MONCHY & ALEXANDRA MONCHY & ALEXANDRA (SONO 1000 141 000)	1	1	1
3	3	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
4	4	JERRY RIVERA JERRY RIVERA (SONO 1000 141 000)	1	1	1
5	5	LOS INVASORES DE NUEVO LEON LOS INVASORES DE NUEVO LEON (SONO 1000 141 000)	1	1	1
6	6	INTOCABLE INTOCABLE (SONO 1000 141 000)	1	1	1
7	7	LOS TIGRILLOS LOS TIGRILLOS (SONO 1000 141 000)	1	1	1
8	8	INTOCABLE INTOCABLE (SONO 1000 141 000)	1	1	1
9	9	LOS ORIGINALES DE SAN JUAN LOS ORIGINALES DE SAN JUAN (SONO 1000 141 000)	1	1	1
10	10	MARC ANTHONY MARC ANTHONY (SONO 1000 141 000)	1	1	1
11	11	LOS CAMINANTES LOS CAMINANTES (SONO 1000 141 000)	1	1	1
12	12	AVENTURA AVENTURA (SONO 1000 141 000)	1	1	1
13	13	RAMON ATALA Y SUS BRAVOS DEL NORTE RAMON ATALA Y SUS BRAVOS DEL NORTE (SONO 1000 141 000)	1	1	1
14	14	RICORD DUCAL RICORD DUCAL (SONO 1000 141 000)	1	1	1
15	15	CARLOS VIVES CARLOS VIVES (SONO 1000 141 000)	1	1	1
16	16	LOS BUKIS LOS BUKIS (SONO 1000 141 000)	1	1	1
17	17	ALEJANDRO SANZ ALEJANDRO SANZ (SONO 1000 141 000)	1	1	1
18	18	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	1	1	1
19	19	LOS TERRIBLES DEL NORTE LOS TERRIBLES DEL NORTE (SONO 1000 141 000)	1	1	1
20	20	CHUY YEGA CHUY YEGA (SONO 1000 141 000)	1	1	1
21	21	GUARDIANES DEL AMOR GUARDIANES DEL AMOR (SONO 1000 141 000)	1	1	1
22	22	JOSE ALFREDO JIMENEZ JOSE ALFREDO JIMENEZ (SONO 1000 141 000)	1	1	1
23	23	GRUPO MANIA GRUPO MANIA (SONO 1000 141 000)	1	1	1
24	24	THE LATIN ALL-STAR THE LATIN ALL-STAR (SONO 1000 141 000)	1	1	1
25	25	LOS ANGELES AZULES LOS ANGELES AZULES (SONO 1000 141 000)	1	1	1
26	26	BRUNO BLADES BRUNO BLADES (SONO 1000 141 000)	1	1	1

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
LAS KETCHUP LAS KETCHUP (SONO 1000 141 000)	VICTOR MANUELLE VICTOR MANUELLE (SONO 1000 141 000)	LOS TIJERES DEL NORTE LOS TIJERES DEL NORTE (SONO 1000 141 000)
SHAKIRA SHAKIRA (SONO 1000 141 000)	DAVIDE SANTANA DAVIDE SANTANA (SONO 1000 141 000)	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)
LOS MIGUELES LOS MIGUELES (SONO 1000 141 000)	MONCHY & ALEXANDRA MONCHY & ALEXANDRA (SONO 1000 141 000)	LIBERACION LIBERACION (SONO 1000 141 000)
KUMBA KINGS KUMBA KINGS (SONO 1000 141 000)	JERRY RIVERA JERRY RIVERA (SONO 1000 141 000)	CONJUNTO PRIMAVERA CONJUNTO PRIMAVERA (SONO 1000 141 000)
ENRIQUE IGLESIAS ENRIQUE IGLESIAS (SONO 1000 141 000)	MARC ANTHONY MARC ANTHONY (SONO 1000 141 000)	LUPULO RIVERA LUPULO RIVERA (SONO 1000 141 000)
MANA MANA (SONO 1000 141 000)	INTOCABLE INTOCABLE (SONO 1000 141 000)	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)
JUANES JUANES (SONO 1000 141 000)	LOS CAMINANTES LOS CAMINANTES (SONO 1000 141 000)	SELENA SELENA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	AVENTURA AVENTURA (SONO 1000 141 000)	LOS ANGELES DE CHARLY LOS ANGELES DE CHARLY (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	RAMON ATALA Y SUS BRAVOS DEL NORTE RAMON ATALA Y SUS BRAVOS DEL NORTE (SONO 1000 141 000)	THALIA THALIA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	RICORD DUCAL RICORD DUCAL (SONO 1000 141 000)	LOS RAZOS LOS RAZOS (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	CARLOS VIVES CARLOS VIVES (SONO 1000 141 000)	JENNIFER PENA JENNIFER PENA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	LOS BUKIS LOS BUKIS (SONO 1000 141 000)	CHAYANNE CHAYANNE (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	ALEJANDRO SANZ ALEJANDRO SANZ (SONO 1000 141 000)	SIN BANDERA SIN BANDERA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)	CRISTIAN CRISTIAN (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	LOS TERRIBLES DEL NORTE LOS TERRIBLES DEL NORTE (SONO 1000 141 000)	MARCO ANTONIO SOLIS MARCO ANTONIO SOLIS (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	CHUY YEGA CHUY YEGA (SONO 1000 141 000)	LOS TEMERARIOS LOS TEMERARIOS (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	GUARDIANES DEL AMOR GUARDIANES DEL AMOR (SONO 1000 141 000)	VICENTE FERNANDEZ VICENTE FERNANDEZ (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	JOSE ALFREDO JIMENEZ JOSE ALFREDO JIMENEZ (SONO 1000 141 000)	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	GRUPO MANIA GRUPO MANIA (SONO 1000 141 000)	LA ONDA LA ONDA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	THE LATIN ALL-STAR THE LATIN ALL-STAR (SONO 1000 141 000)	GILBERTO SANTA ROSA GILBERTO SANTA ROSA (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	LOS ANGELES AZULES LOS ANGELES AZULES (SONO 1000 141 000)	VARIOUS ARTISTS VARIOUS ARTISTS (SONO 1000 141 000)
SELENA SELENA (SONO 1000 141 000)	BRUNO BLADES BRUNO BLADES (SONO 1000 141 000)	LOS ACOSTA LOS ACOSTA (SONO 1000 141 000)

Billboard HOT LATIN TRACKS

WEEK	LAST WEEK	TITLE	ARTIST	PEAK POSITION
1	2	3	4	5
1	1	ASEREJE	4 Weeks To Number 1 Los Ketchup	2
2	5	EL PROBLEMA	Nicardo Ajena	2
7	6	ENTRA EN MI VIDA	Sis Bandera	3
4	2	CUANDO ME MIRAS ASI	Cristian	1
4	7	EL DOLOR DE TU PRESENCIA	Jennifer Pena	1
10	16	ES POR TI	Jaime	8
12	14	SUENA	Intocable	1
8	13	SI TUVIERA QUE ELEGIR	Ricardo Montan	8
3	8	PERDONAME MI AMOR	Conjuntos Primavera	3
8	5	TODO MI AMOR	Paulina Rubio	8
14	8	NO ME ENSEÑASTE	Thalia	1
9	10	LA REINA DEL SUR	Los Tigres Del Norte	9
11	8	Y TU TE VAS	Chayanne	1
18	19	EN NOMBRE DE LOS DOS	Victor Manuelle	14
16	17	A DIOS LE PIDO	Jaime	2
10	21	SI NO ESTAS	Arca 300	26
17	15	LA CHICA SEXY	Los Tucanes De Tijuana	17
18	13	VUELA MUY ALTO	Jerry Rivera	8
20	20	CALAMUNA	Bacilos	10
22	23	ASEREJE	La Onda	20
23	30	HASTA QUE VUELVAS	Luis Miguel	21
25	25	LA SALSA VIVE	Los Nuevos Festeiros Celia Cruz, Gilberto Santa Rosa, Chayanne	22
26	50	LAS VIAS DEL AMOR	Banda El Rincón	22
24	19	TE SOLTÉ LA RIENDA	Luisa Rivera	12
27	39	DONDE ESTABA MI PRIMAVERA	Murco Antonio	25
44	45	TU FORMA DE SER CUMBIA	Alberto Y Barrios	26
30	31	TU NO SOPESCHAS	Jordi	27
28	29	QUIZAS	Enrique Iglesias	28
21	18	FOR MAS QUE INTENTO	Gilberto Santa Rosa	28
32	35	TU SAKES MI VIDA	Ednito Nazario	8
26	26	TE VAS	Luis Fonsi	32
32	32	NO QUE NO	Condi	32
24	22	MENTIROSO	Enrique Iglesias	28
35	36	COMER A BESOS	Los Temerarios	35
37	37	YAY PAPAOTO (UTU DADDY)	Los Riebes Del Norte	23
37	27	CAPRICHO MALDITO	Mano	36
49	47	ERES MI RELIGION	Yankee	36
36	44	TE AMO TANTO	Yankee	36
24	24	ANGEL DE AMOR	Yankee	36
39	29	QUEDO TRISTE EL JACAL	Ramon Ayala Y Sus Bravos Del Norte	38
40	40	SI NO PUERA POR TI	El Coyote Y Sus Bravos Del Norte	40
45	48	AMOR DE INTERNET	Socios Del Ritmo	23
45	45	QUE ME QUIERES TU	Shakira	23
45	45	MI DERROTA	Beto Y Sus Camereros	46
47	43	ESCLAVO DE TU PIEL	Ricardo Castellan	46
47	47	QUE BONITA PAREJA	Jose Sebastian	46
49	49	QUE DIOS SE APIADE DE MI	Luis Robles	46
47	46	CORAZON CHIAQUETADO	Adolfo Uribe Y Sus Lobos Nortinos	46

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 BILLBOARD NOVEMBER 30, 2002

LATIN POP AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST	PEAK POSITION
1	2	3	4	5
1	1	ASEREJE	Los Ketchup	2
2	5	EL PROBLEMA	Nicardo Ajena	2
7	6	ENTRA EN MI VIDA	Sis Bandera	3
4	2	CUANDO ME MIRAS ASI	Cristian	1
4	7	EL DOLOR DE TU PRESENCIA	Jennifer Pena	1
10	16	ES POR TI	Jaime	8
12	14	SUENA	Intocable	1
8	13	SI TUVIERA QUE ELEGIR	Ricardo Montan	8
3	8	PERDONAME MI AMOR	Conjuntos Primavera	3
8	5	TODO MI AMOR	Paulina Rubio	8
14	8	NO ME ENSEÑASTE	Thalia	1
9	10	LA REINA DEL SUR	Los Tigres Del Norte	9
11	8	Y TU TE VAS	Chayanne	1
18	19	EN NOMBRE DE LOS DOS	Victor Manuelle	14
16	17	A DIOS LE PIDO	Jaime	2
10	21	SI NO ESTAS	Arca 300	26
17	15	LA CHICA SEXY	Los Tucanes De Tijuana	17
18	13	VUELA MUY ALTO	Jerry Rivera	8
20	20	CALAMUNA	Bacilos	10
22	23	ASEREJE	La Onda	20
23	30	HASTA QUE VUELVAS	Luis Miguel	21
25	25	LA SALSA VIVE	Los Nuevos Festeiros Celia Cruz, Gilberto Santa Rosa, Chayanne	22
26	50	LAS VIAS DEL AMOR	Banda El Rincón	22
24	19	TE SOLTÉ LA RIENDA	Luisa Rivera	12
27	39	DONDE ESTABA MI PRIMAVERA	Murco Antonio	25
44	45	TU FORMA DE SER CUMBIA	Alberto Y Barrios	26
30	31	TU NO SOPESCHAS	Jordi	27
28	29	QUIZAS	Enrique Iglesias	28
21	18	FOR MAS QUE INTENTO	Gilberto Santa Rosa	28
32	35	TU SAKES MI VIDA	Ednito Nazario	8
26	26	TE VAS	Luis Fonsi	32
32	32	NO QUE NO	Condi	32
24	22	MENTIROSO	Enrique Iglesias	28
35	36	COMER A BESOS	Los Temerarios	35
37	37	YAY PAPAOTO (UTU DADDY)	Los Riebes Del Norte	23
37	27	CAPRICHO MALDITO	Mano	36
49	47	ERES MI RELIGION	Yankee	36
36	44	TE AMO TANTO	Yankee	36
24	24	ANGEL DE AMOR	Yankee	36
39	29	QUEDO TRISTE EL JACAL	Ramon Ayala Y Sus Bravos Del Norte	38
40	40	SI NO PUERA POR TI	El Coyote Y Sus Bravos Del Norte	40
45	48	AMOR DE INTERNET	Socios Del Ritmo	23
45	45	QUE ME QUIERES TU	Shakira	23
45	45	MI DERROTA	Beto Y Sus Camereros	46
47	43	ESCLAVO DE TU PIEL	Ricardo Castellan	46
47	47	QUE BONITA PAREJA	Jose Sebastian	46
49	49	QUE DIOS SE APIADE DE MI	Luis Robles	46
47	46	CORAZON CHIAQUETADO	Adolfo Uribe Y Sus Lobos Nortinos	46

TROPICAL/SALSA AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST	PEAK POSITION
1	2	3	4	5
1	1	ASEREJE	Los Ketchup	2
2	5	EL PROBLEMA	Nicardo Ajena	2
7	6	ENTRA EN MI VIDA	Sis Bandera	3
4	2	CUANDO ME MIRAS ASI	Cristian	1
4	7	EL DOLOR DE TU PRESENCIA	Jennifer Pena	1
10	16	ES POR TI	Jaime	8
12	14	SUENA	Intocable	1
8	13	SI TUVIERA QUE ELEGIR	Ricardo Montan	8
3	8	PERDONAME MI AMOR	Conjuntos Primavera	3
8	5	TODO MI AMOR	Paulina Rubio	8
14	8	NO ME ENSEÑASTE	Thalia	1
9	10	LA REINA DEL SUR	Los Tigres Del Norte	9
11	8	Y TU TE VAS	Chayanne	1
18	19	EN NOMBRE DE LOS DOS	Victor Manuelle	14
16	17	A DIOS LE PIDO	Jaime	2
10	21	SI NO ESTAS	Arca 300	26
17	15	LA CHICA SEXY	Los Tucanes De Tijuana	17
18	13	VUELA MUY ALTO	Jerry Rivera	8
20	20	CALAMUNA	Bacilos	10
22	23	ASEREJE	La Onda	20
23	30	HASTA QUE VUELVAS	Luis Miguel	21
25	25	LA SALSA VIVE	Los Nuevos Festeiros Celia Cruz, Gilberto Santa Rosa, Chayanne	22
26	50	LAS VIAS DEL AMOR	Banda El Rincón	22
24	19	TE SOLTÉ LA RIENDA	Luisa Rivera	12
27	39	DONDE ESTABA MI PRIMAVERA	Murco Antonio	25
44	45	TU FORMA DE SER CUMBIA	Alberto Y Barrios	26
30	31	TU NO SOPESCHAS	Jordi	27
28	29	QUIZAS	Enrique Iglesias	28
21	18	FOR MAS QUE INTENTO	Gilberto Santa Rosa	28
32	35	TU SAKES MI VIDA	Ednito Nazario	8
26	26	TE VAS	Luis Fonsi	32
32	32	NO QUE NO	Condi	32
24	22	MENTIROSO	Enrique Iglesias	28
35	36	COMER A BESOS	Los Temerarios	35
37	37	YAY PAPAOTO (UTU DADDY)	Los Riebes Del Norte	23
37	27	CAPRICHO MALDITO	Mano	36
49	47	ERES MI RELIGION	Yankee	36
36	44	TE AMO TANTO	Yankee	36
24	24	ANGEL DE AMOR	Yankee	36
39	29	QUEDO TRISTE EL JACAL	Ramon Ayala Y Sus Bravos Del Norte	38
40	40	SI NO PUERA POR TI	El Coyote Y Sus Bravos Del Norte	40
45	48	AMOR DE INTERNET	Socios Del Ritmo	23
45	45	QUE ME QUIERES TU	Shakira	23
45	45	MI DERROTA	Beto Y Sus Camereros	46
47	43	ESCLAVO DE TU PIEL	Ricardo Castellan	46
47	47	QUE BONITA PAREJA	Jose Sebastian	46
49	49	QUE DIOS SE APIADE DE MI	Luis Robles	46
47	46	CORAZON CHIAQUETADO	Adolfo Uribe Y Sus Lobos Nortinos	46

REGIONAL MEXICAN AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST	PEAK POSITION
1	2	3	4	5
1	1	ASEREJE	Los Ketchup	2
2	5	EL PROBLEMA	Nicardo Ajena	2
7	6	ENTRA EN MI VIDA	Sis Bandera	3
4	2	CUANDO ME MIRAS ASI	Cristian	1
4	7	EL DOLOR DE TU PRESENCIA	Jennifer Pena	1
10	16	ES POR TI	Jaime	8
12	14	SUENA	Intocable	1
8	13	SI TUVIERA QUE ELEGIR	Ricardo Montan	8
3	8	PERDONAME MI AMOR	Conjuntos Primavera	3
8	5	TODO MI AMOR	Paulina Rubio	8
14	8	NO ME ENSEÑASTE	Thalia	1
9	10	LA REINA DEL SUR	Los Tigres Del Norte	9
11	8	Y TU TE VAS	Chayanne	1
18	19	EN NOMBRE DE LOS DOS	Victor Manuelle	14
16	17	A DIOS LE PIDO	Jaime	2
10	21	SI NO ESTAS	Arca 300	26
17	15	LA CHICA SEXY	Los Tucanes De Tijuana	17
18	13	VUELA MUY ALTO	Jerry Rivera	8
20	20	CALAMUNA	Bacilos	10
22	23	ASEREJE	La Onda	20
23	30	HASTA QUE VUELVAS	Luis Miguel	21
25	25	LA SALSA VIVE	Los Nuevos Festeiros Celia Cruz, Gilberto Santa Rosa, Chayanne	22
26	50	LAS VIAS DEL AMOR	Banda El Rincón	22
24	19	TE SOLTÉ LA RIENDA	Luisa Rivera	12
27	39	DONDE ESTABA MI PRIMAVERA	Murco Antonio	25
44	45	TU FORMA DE SER CUMBIA	Alberto Y Barrios	26
30	31	TU NO SOPESCHAS	Jordi	27
28	29	QUIZAS	Enrique Iglesias	28
21	18	FOR MAS QUE INTENTO	Gilberto Santa Rosa	28
32	35	TU SAKES MI VIDA	Ednito Nazario	8
26	26	TE VAS	Luis Fonsi	32
32	32	NO QUE NO	Condi	32
24	22	MENTIROSO	Enrique Iglesias	28
35	36	COMER A BESOS	Los Temerarios	35
37	37	YAY PAPAOTO (UTU DADDY)	Los Riebes Del Norte	23
37	27	CAPRICHO MALDITO	Mano	36
49	47	ERES MI RELIGION	Yankee	36
36	44	TE AMO TANTO	Yankee	36
24	24	ANGEL DE AMOR	Yankee	36
39	29	QUEDO TRISTE EL JACAL	Ramon Ayala Y Sus Bravos Del Norte	38
40	40	SI NO PUERA POR TI	El Coyote Y Sus Bravos Del Norte	40
45	48	AMOR DE INTERNET	Socios Del Ritmo	23
45	45	QUE ME QUIERES TU	Shakira	23
45	45	MI DERROTA	Beto Y Sus Camereros	46
47	43	ESCLAVO DE TU PIEL	Ricardo Castellan	46
47	47	QUE BONITA PAREJA	Jose Sebastian	46
49	49	QUE DIOS SE APIADE DE MI	Luis Robles	46
47	46	CORAZON CHIAQUETADO	Adolfo Uribe Y Sus Lobos Nortinos	46

Mambrú Is An Argentine Popstar'

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—A pop group seems to be giving new meaning to a traditional Latin nursery rhyme. Now, "Mambrú" is not only the name of a warrior in a childish ditty but the name of the new five-member boy band that was formed during the second edition of Argentine TV talent search *Popstars*.

Pop stars Tripa, Gerónimo, Milton, and Emanuel were chosen from a total of 4,000 contestants after three months of tryouts and eliminations that aired weekly to 2 million viewers on national TV network Telefe.

Barely a month since its name was announced, Mambrú is a phenomenon. Its eponymous BMG Argentina debut album certified gold (20,000 units) upon its Oct. 16 release; two weeks later, it had moved 45,000 units more. The band's first live concerts sold out, and more dates are being added for a total of five shows at the 3,200-seat Gran Rex Theater.

Almost exactly one year ago, the *Popstars* formula proved to be the perfect scheme for new entertainment group RGB, BMG Argentina, and TV Channel 9, when girl band Bandana sold 160,000 units of its debut album, an all-time Argentine record by playing 74 consecutive concerts at the Gran Rex Theater.



MAMBRÚ

"We are moving a number of units that is [otherwise] unheard-of these days in Argentina," says Hugo Florencio, director of the music division at RGB. "The formula is interesting, because the project receives a great deal of buzz from the very first tryouts, and an incredible fan base is ripe when the band is finally formed."

Any comparison with Bandana ends there. Mambrú has a completely different musical identity, which has forced the musical masterminds behind the project to rewrite the repertoire to fit its pop/rock attitude.

An example occurred during one of the last phases of the contest, where the 40 finalists were asked to choose a song to record in a studio. While most opted for covers of romantic Latin songs, the five that

finally won chose English-language songs by such acts as the Beatles, Queen, Bob Marley and Whitesnake. "Our choices definitely [contributed to the final direction of the band]," Milton says. "We are [not] Backstreet Boys look-alikes and have wide musical tastes. And though we didn't even know each other then, that explains why we have bonded so well."

Alo Verde, A&R director at BMG Argentina and musical director of the *Popstars* projects, says, "While the casting was still taking place, we already had 95% of the repertoire composed. But I suddenly saw that some contestants [were singing] more rock-oriented songs, so I called RGB president Gustavo Yankevich and told him that we would have to change the band's musical direction and that it seemed that the winners would probably not be top-notch dancers but great singers with charisma and personality. Fortunately, he was open-minded."

Piombi adds, "Many people have a preconceived notion that pop bands rely on [miming to prerecorded tracks]. But Mambrú has proved through the TV show that they are the true thing. And their fans value that credibility."

Each member of Mambrú admits that they had mixed feelings about the contest, but they became more enthusiastic when they saw that the trickle-down selections were suggesting that the jury was not looking for a generic pop boy band. Before choosing Gerónimo, who was so focused that he even turned down a tempting offer to perform in the Mexican production of *Les Misérables*. Mambrú's debut album features 11 songs. All but one—an original piece by Alejandro Lerner—were composed by Verde, Pablo Durand, and Fernando Lopez Rossi (Natala Oreiro, Bandana). The recording schedule was hectic—with a race against the clock to reach real time when the five winners were announced on TV.

Not coincidentally, the Mambrú contest playlist includes a medley of covers featured on the album *Taller Popstars* (or *Vivo [Live Popstars Workshop]*) and another medley of popular Argentine pop/rock songs by Los Fabulosos Cadillacs, Charly García, Soda Stereo, Calma, and Páez. "The idea was to include classics, so the audience [could] sing along," Tripa says. This medley, with Bandana in the midst of its first promotional tour of Spain, Mambrú is doing the same in Argentina.

As for the name's origin, according to Verde, Yankevich was looking for something that conveyed the idea of "fighting a battle with a well-equipped army." And the name 'Mambrú' seemed perfect, even after checking the historical origin of the nursery rhyme, because the band is great and their live performances are astonishing. They have already faced the crowd and the critics, and they are winning."



by Steven Graybow

Notes

STRATEGIC MOVES: With the release of his fifth solo project, *In Person: Live at Blues Alley* (Nov. 26), keyboard player **Marcus Johnson** is poised to dispel two popular notions about jazz. The first is that live jazz albums do not sell; the second is that contemporary jazz musicians must stick to an established format, focusing more on repetitive melodies and less on group improvisation.



JOHNSON

Further, Johnson's *modus operandi* intrinsically refutes the notion that an artist cannot take control of every aspect of their career. As founder and president of the Washington, D.C.-based Marimel! Entertainment Group, Johnson heads his own record label, Three Keys Music, for which he records. Three Keys stands for what Johnson says are the three keys to his success—spirituality, artistry, and strategy. His company recently received financial backing from BET founder **Robert L. Johnson**, enabling Marimel! to build its own recording complex and to establish a music-publishing arm.

Recorded live at Washington, D.C., club Blues Alley, *In Person* documents Johnson's explosive, improvisation-charged live show. Released at the request of members of his audience who expressed interest in a live recording, it features songs from Johnson's previous four discs. In addition to drawing attention to his own catalog, it functions as a sampler for the Three Keys roster, prominently featuring performances by saxophonist **Jaared**, whose *Hang Time* was released in October, and vocalist **YahZarah**, whose debut is expected in early 2003. Other Three Keys artists include pianist **Bobby Lyle**, whose label debut, *Anytime*, comes Nov. 26, and saxophonist **Michael Lington**, whose *Everything Must Change* was released in October. Three Keys (formerly known as Marimel!) is distributed through Lightyear/WEA.

"I've never been one to listen to what people tell me to do," says Johnson, who holds a law degree

and an MBA. "I prefer to think outside of the box, which means developing my own marketing strategies." The impetus for Johnson's do-it-yourself ethic came while he was studying for his Master's and simultaneously pursuing a recording contract. "I was signed to a record label, but I didn't get the guidance necessary to be a successful artist," he recalls. "The deal fell through, and I promised to put myself on the right side of the desk so I would never have to be that vulnerable again."

Among Johnson's strategies for success is knowing his audience and knowing what they want to hear. "When an artist changes their classic sound to get on the radio, they sacrifice their career because their audience knows they put out something shoddy and manufactured," he says. "In macro-economic terms, the music industry is in competition with everything—sports, movies, books, whatever—and if we stop giving the people what they want, they will turn their backs on us. Jazz has fallen by the wayside because the industry is concentrating on 10- to 19-year-olds, whereas it is the people age 25 and up who actually earn the money, and we've ignored them as consumers."

In order to regain the respect of the music industry, Johnson says, he needs to pool its resources and focus on new strategies for success. "We wasted hundreds of millions of dollars to fight Napster," he says, "and once we got rid of it, there were a whole bunch of other file-sharing entities waiting to take its place. The industry could have taken that hundred million and commissioned a study to develop a new model to take us beyond the established, outdated method of doing business."

In 1995, while still pursuing his degree, Johnson sold his CD out of the back of his car and at his gigs. Going into 2003, his business has grown, but his strategy continues to reflect that early take-it-to-the-people ethic. As part of his marketing plan, Johnson employs street teams to practice what he terms "guerrilla marketing," handing out flyers promoting his releases at local jazz clubs. Further, he insists that every artist signed to the label have their own long-term strategy for success and that they are willing to work to build their career over the long term rather than "burning out stars."

"Everyone in the industry is on equal footing right now, because sales are down no matter how large your label is or how big a name an artist is," Johnson says. "It's all about strategy and building a new model to reach an audience and keep them for years to come."

América Latina...

In Honduras: Spanish sister trio Las Ketchup (*Billboard*, Nov. 23) has ruffled religious feathers in the Central American country of Honduras with its triumphant nonsense hit "Aseché." Religion teachers in the city of San Pedro Sula are claiming that the song is "satanic" and that the real message in the senseless title is "a ser herje" ("be a heretic"), which indeed sounds similar in Spanish. Moreover, the argument is that the song's hero, Diego, is the devil, and the "a ser herje" (which loosely translates as "Diego is a sharp cat") actually means "Lucifer was a beautiful angel." Sony Music executive Cristina Vázquez says the idea of a satanic link is laughable.

HOWELL LLEWELLYN

In Mexico: The ninth Festival Música por la Tierra (Music for the Earth), an ecology-themed event that raises funds and awareness for marine preservation, will be held Nov. 21-24 at Huatulco beach. Featured acts include Aleks Syntek, El Tri, Elefante, Panteón Rococó, Salán Victoria, Los Tetras, and Miguel Ríos. Agustín Pumariego, director of Biosfera Entertainment—which puts together the event—says that next year he plans to stage a 10th-anniversary edition in Long Beach, Calif., which will feature Latino and English-language bands.

TERESA AGUIRRE

In Argentina: After a nine-album relationship with EMI, pop/reggae act Los Pericos released their new album, *Desde Cero* (From Zero), Nov. 13 on Universal Music. The album's first cut is "Complicado y Aburrido" (Complicated and Bored), a cover of Brazilian band Raimundos. Special guests include Mimi Maura and Ciro Pertusi (of punk-rock act Ataque 77). "New label Show Records has launched with *Sobro en Siring* [Too Much Sving], the debut album by Cuban singer Carlos Marín. Intense rivalry of the sales struggle, the "a la fin de Semana" (The Weekend) indicates that it has become an unexpected hit. A surprise success on the Argentine sales chart is the local version of *Bossa Beatles*, an exquisite 2001 album of English and Portuguese Beatles covers by Brazilian legend Rita Lee. Líderes Entertainment Group has seen the set reach gold status (20,000 units sold) and heavy airplay in one month. Lee, singer with '60s cult group Mutantes, will perform Nov. 23 at the 7,000-seat Luna Park arena.

MARCELO FERNÁNDEZ BITAR

Studio Monitor™

by Christopher Walsh

SURROUNDED. As the fourth annual Surround Conference and Showcase approaches, there is mounting evidence that multichannel audio is finally making an impact on the consciousness of consumers. The Surround Conference, of which *Billboard* is a sponsor, will be held Dec. 13-14 at the Beverly Hilton in Beverly Hills, Calif.

The numbers, often cited in this column, are impressive. Still more compelling is the depth of enthusiasm expressed by artists upon their first surround sound experience. Last week, I spent a few hours in the New York offices of Dolby Laboratories with Al Jourgensen and Paul Barker of Ministry, recent converts to surround. Their Feb. 2003 release, *Mezzanine*, featuring the band's first 5.1 DVD-Audio format (Silverline) as well as CD (Sanctuary).

Consider the sonic assault of this ferocious outfit, forceful in 2-channel stereo, coming from all sides. The four-song demonstration in Dolby's in-house theater was mind-blowing. But even more satisfying was Jourgensen and Barker's excitement over the opportunity to present their music in a new and far more effective medium. Jourgensen, upon learning of the format's possibilities, mixed the album at the 5.1 Entertainment Group studios in West Los Angeles. (The 5.1 Entertainment Group licenses content from Sanctuary Records for 5.1 remixing and delivery on its DVD-Audio labels, such as Silverline.)

In recent weeks, many new DVD-Audio and Super Audio CD (SACD) titles have crossed this desk. From the Warner Music Group, Neil Young's *Harvest*, *Yes' Fragile*, and Linda Ronstadt's *What's New* are all available, each featuring a 24-bit/96kHz 5.1-channel mix and 24-bit/192kHz stereo mix for DVD-Audio players; a Dolby Digital and/or DTS 5.1-channel mix for DVD-Audio players; and such bonus material as lyrics, a photo gallery, and videos.

From DTS Entertainment, *Another Storyline Evening*, from a 1971 concert by David Crosby & Graham Nash, and *Wickie*, by Latale Nichols, provide more variety of new and catalog recordings the format increasingly offers. These discs also include the MLP (Meridian Lossless Packing) layer for high-resolution playback on DVD-Audio players, a 24/96 DTS mix for playback on all 5.1-capable systems, and a 24/96 stereo mix. And from the 5.1 Entertainment Group comes Curtis Mayfield's *Live at Ronnie Scott's and The Best of the Early Years*

by Bob Marley & the Wailers. *Live at Ronnie Scott's* includes a live performance video, a video interview with the late Mayfield, liner notes, and photos. *The Best of the Early Years* includes liner notes and photos. Both include the MLP layer and a Dolby Digital 5.1-channel playback.

On the SACD side, recent releases include *Ray Brown, Monty Alexander and Russell Malone*, *Ray Brown's* final recording, and *LAQZ Latin* by the Los Angeles Guitar Quartet, both on Telarc. These are hybrid SACDs, playable on both SACD and standard CD players. The former is required for the full sonic benefits of the format, but the discs' forward compatibility makes them attractive to a much wider audience: the millions of consumers who have not upgraded to an SACD player and home theater.



VIDICH

Might DVD-Audio add SACD's hybrid option? "We strongly support a change in the DVD-A specifications to enable DVD players to distinguish between the CD and the DVD layer," reads a statement by Paul Vidich, executive VP of strategic planning and business development for the Warner Music Group. "We believe that this flexibility is very important to the new format, because it will permit content companies to put out dual-layer discs."

5.1 chairman John Trickett adds, "We find the potential of a hybrid DVD-Audio disc to be very exciting. You can expect to see releases from Silverline, Imminent, and Mytopya Records in the not too distant future." Most important for the pro audio community is that this much activity bodes well for the recording industry. Provided a discrete remix is created where ever possible—multichannel extrapolation from stereo or mono source material performed only on original multitracks are unavailable—such as a money-saving alternative—the long-awaited "bulk market" to lift a struggling industry is a real possibility.

Altaire Emerges As Upstate New York Destination Studio

BY CHRISTOPHER WALSH

SHOKAN, N.Y.—A Sept. 21 party at Altaire Studios, an immense, yet secluded three-room recording facility, gave its owners and management an opportunity to showcase one of the most spectacular destination studios in the industry. Located in Glen Tonche, a 1924 estate high in the Catskills overlooking the Ashokan Reservoir, Altaire has already hosted its share of critically and commercially successful projects, including David Bowie's *Heathen* and Norah Jones' *Come Away With Me*, as well as Tim McGraw's upcoming *Tim McGraw and the Dancehall Doctors*.

Altaire's Sept. 21 event, part of the Woodstock Film Festival (Phish bassist Mike Gordon's documentary, *Rising Love*, was premiered here), also afforded guests a look at Altaire's newest, grandest, and most majestic studio, the Great Hall. As this month comes to an end, the Great Hall will host its first session, with Berklee College of Music String Department Chair Matt Glasser.

A stunning 35-foot-by-50-foot space with 45-foot cathedral ceilings, the Great Hall at Altaire is easily one of the commercial recording industry's largest rooms. Five adjacent iso booths supplement the main tracking space. The ample control room features an 80-inch



ALTAIRE STUDIOS

Solid State Logic 9000 J Series console and will soon include a Pro Tools HD system.

Altaire's John Story/George Augspurger design—representing the highly respected designers' first collaboration—is only one aspect of the facility's uniqueness, studio manager Mark McKenna says. "The Augspurger monitors are not typical," McKenna says of the SSL control room's surround-monitoring system. "They're four by 12 with a horn, as well as subwoofers. We're certainly taking a lot of care with that system. We were very particular about choosing equalization for it. We have really heavy power

amps: Crown Studio Reference 1 and 2, and Briston 9B for the high-frequency portion. It's a very nice-sounding monitor."

McKenna also lists some of the Great Hall's complement of outboard equipment, including the recent addition of 16 Neve 1081 channel amplifiers. "In addition," he says, "there will probably be another eight to 10 outboard devices. [Clients] are not locked into using the SSL as a front end."

Also upcoming at Altaire, which features the equally grand Neve 8068-equipped studio and Pro Tools/Mackie D88-equipped Project Studio, is likely to be a Merging Technologies Pyramix digital audio workstation for DSD recording, editing, and mastering for Super Audio CD. The Great Hall's control room will also feature a D11 projector and drop-down screen for mix-to-picture.

With construction all but completed, Altaire is a self-contained retreat. The peaceful, rural atmosphere of Ulster County, which has long attracted artists and stressed-out city dwellers alike, now has another destination for professional audio recording. "It's a low-stress environment," McKenna says. "That's one of the things that happens being in this area—people let their guard down when they're up here."

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 23, 2002)

CATEGORY	HOT 100	W&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE	WISH YOURSELF SOME (Jelly Roll Morton)	WISH YOURSELF SOME (Jelly Roll Morton)	WISH YOURSELF SOME (Jelly Roll Morton)	WISH YOURSELF SOME (Jelly Roll Morton)	WISH YOURSELF SOME (Jelly Roll Morton)
ARTIST	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some
PRODUCER	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some	Wish Yourself Some
RECORDING STUDIO(S)	SA SOUND (Franklin, MI) Benji, Michael Strangelove, Jr.	HIT FACTORY CATERA (Miami, FL) Carter, "El Loco" Bodega, Seanery Jimmy D	SOUND KITCHEN (Hawthorne, NJ) Jason Weisbach	HIT FACTORY CATERA (Miami, FL) Carter, "El Loco" Bodega, Seanery Jimmy D	ROBERT LANG (Cheshire, MA) Aaron Karpman
CONSULTING/ENGINEER(S)	SSL 4000 D	SSL 9000 J	Neve 88	SSL 9000 J	Curtis AP 288
RECORDERS	Pro Tools	Pro Tools	Rader 1	Pro Tools	Studio A&T
RECORDING MEDIUM	Pro Tools	Pro Tools	Rader 1	Pro Tools	Ampex 456
MIX DOWN STUDIO(S)	SA SOUND (Franklin, MI) Benji, Michael Strangelove, Jr.	MANHATTAN CENTER (Hawthorne, NJ) Jason Weisbach	STREETWORK (Hawthorne, NJ) Jason Weisbach	MANHATTAN CENTER (Hawthorne, NJ) Jason Weisbach	COWBOY (San Antonio, TX) Aaron Karpman
CONSULTING/ENGINEER(S)	SSL 4000 G	Neve 88	SSL 9000 J	Neve 88	Neve 88
RECORDERS	Pro Tools	Studio A&T/Pro Tools	SSL A&T/Pro Tools	Studio A&T/Pro Tools	Studio A&T
MIX DOWN MEDIUM	Pro Tools	Downing 456	Downing 456/Pro Tools	Downing 456	Downing 456
MASTERING	BENJIE GRUNDMAN (Los Angeles) Brian Gardner	BENJIE GRUNDMAN (Los Angeles) Brian Gardner	MASTERING LAB (Los Angeles) Brian Gardner	BENJIE GRUNDMAN (Los Angeles) Brian Gardner	GATEWAY (Portland, ME) Bob Ludwig
CASSETTE MANUFACTURER	UFI	WEA	UMG	WEA	UMI

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Peermusic Canada Acquires Song Corp. Publishing Catalog

BY JIM BESSMAN

Peermusic Canada has enlarged the already sizable holdings of venerable independent music-publishing company Peermusic with the purchase of the publishing catalog of the Song Corp., one of Canada's largest and most important music-publishing caches.

The acquisition of Toronto-based Song Corp.'s publishing assets had been held up for more than a year following the company's bankruptcy and was finalized with the approval of the Ontario Superior Court of Justice.

Included in the completed deal are Song Corp.'s Attic Music Publishing, the Music Publisher, and Roll Music catalogs, which contain the complete repertoire of leading Canadian rock group the Tragically Hip, as well as such top Canadian songwriters as Jane Siberry, Dean McTaggart, John Capek, Eddie Schwartz, Odie Blackmon, and Lee Aaron. Also included are works from the bands Big Wreck, the Watchmen, Teenage Head, A Foot in Cold Water, and Pluud.



SPANBERGER

be Canadian standards. The Tragically Hip alone is one of the most successful and popular bands in Canadian history. It's very important for us and for the Canadian music business that ownership [of Song Corp.'s music-publishing assets] stays in Canada."

Peermusic Canada manager Neville Quinlan calls the Song Corp. acquisition "huge for us. It basically makes us a player in Canada, with songs from three decades of Canadian musicians—all of whom we know in Canada and who have international hits as well. For me, just hav-

ing grown up with all this music, it's, 'Oh, my God! I can't believe I get to work these people and hopefully get them further releases in films and other outlets.'"

Calling the Tragically Hip his favorite band, Quinlan adds that Peermusic Canada's acquisition of the group's prestigious catalog "puts us on the map by itself."

But Song Corp.'s repertoire represents many music genres besides rock. Quinlan notes. Its attainment by Peermusic Canada "revolutionizes" the company, he says, adding, "One of the things we're trying to do up here now is make sure everyone knows that the deal is not just for the Tragically Hip—even though they're the flagship."

Spanberger notes that Peermusic Canada's deal to acquire Song Corp. took "18 months of hard work, because it was the first bankruptcy in Canadian history involving musical compositions. So we had to deal with a lot of lawyers and courts in setting precedent, and it was a more difficult transaction than we envisioned in the beginning. But we're thrilled it worked out in our favor, and hopefully it won't happen to other Canadian companies in the future."

Peermusic Canada is now committed to paying the back royalties owed to Song Corp. writers who have suffered on account of the acquired company's bankruptcy.

Words & Music

by Jim Bessman

VERGES SURGES: As Universal Music Publishing Group (UMPG) world-wide president David Renzer proclaims, "Troy Verges is a classic publishing success story."



VERGES

Verges, who got his start interning in the tape library at UMPG Nashville VP/GM Pat Higdon's Patrick Joseph Music (which eventually became part of UMPG) while enrolled in Belmont University's school of music business, was named both BMI songwriter of the year and Nashville Songwriters Assn. International writer of the year during the Country Music Assn. (CMA) Awards week festivities. Additionally, Verges collected BMI performance awards for Martina McBride's "Independence," which was nominated for CMA song of the year, Jessica Andrews' "Who I Am," Lonestar's "With Me," and Trisha Yearwood's "I Would've Loved You Anyway."

"It was a crazy week," says the 29-year-old Verges, who moved to Tennessee from Louisiana. "I was born in Baton Rouge [La.], but grew up in Shreveport [La.], playing in all kinds of rock bands. But when it was time to go to college, I didn't know what to do, so I came to Nashville because the music industry was here."

Apprenticing with Higdon, Verges' three years of making tape copies would pay off handsomely.

"It was really a great job for someone finding his voice as a songwriter, because the best songs in town came in every day—and I was the guy who listened to all of them and catalogued them," Verges explains. "Mairacra Berg, Tim Mensy, Gary Harrison—all those writers were there, so it was a real good learning experience."

On the verge of his graduation in 1996, Verges informed Higdon that he was looking for a publishing deal. "I told Pat he needed to find a new tape guy, and a couple weeks before graduation he offered me a deal—and

I've been writing for him ever since. So he's been my boss all the way."

Verges' big career break came when Faith Hill cut his "Love Is a Sweet Thing" on her 1999 *Breathe* album; her new follow-up, *Cry*, includes his "This Is Me" and "Stronger." Verges says he generally doesn't target songs to particular singers but relies on Universal's song-pluggers to get them out there.

"My point person is Whitney Williams, who was working as a secretary when I started as an intern," he says. "Now she's one of the creative directors."

Verges is now bent on keeping Williams supplied with good songs, and while he played in such Nashville bands as the well-received *Evinrude*, he no longer harbors his own performing-artist ambitions.

"I enjoy singing but not on a commercial level," he says. But he does aspire both to produce and—in a nod to his Louisiana Cajun heritage—learn to play the Acadian-bard accordion built by renowned Cajun fiddler and accordionist Marc Savoy that was his college graduation present.

Renzer, meanwhile, cites the "icing on the cake" of Verges' success story: Higdon's placement of Verges' songs outside the Nashville country market, including a No. 1 pop hit in Holland with Marco Borsato & Sita, a new song for Celine Dion's next album, and songs on Latin pop star Paulina Rubio's current album.

COSTELLO'S CHESNUT: Nashville songwriting legend Jerry Chesnut, who's been a fixture at the Nov. 3 Nashville Songwriters Hall of Fame induction ceremony, was skewering over Elvis Costello's concert the week before at the Ryman Auditorium.

"I've seen the other Elvis, but Costello is the best performer I've ever seen," Chesnut said. Of course, Costello made a big production of Chesnut's presence at the Ryman, pointing out the big man in the cowboy hat at the front of the stage and introducing him to an unknowing audience as the writer of George Jones' hit "A Good Year for the Roses." Costello covered on his 1981 album *Almost Blue* and immediately delivered live in front of its esteemed tunesmiths.

By the way, Wayland Holyfield, chairman of the Nashville Songwriters Foundation's board of directors and a member of the event, is Costello's best quip: "Behind every successful songwriter is an astonished mother-in-law."



"Before it went bankrupt, Song Corp. was considered the leading indie publisher in Canada, with some of the greatest Canadian writers and bands ever," Peermusic USA president/COO Kathy Spanberger says. "The acquisition basically makes Peermusic the largest indie publisher in Canada, and its value for us is in its great repertoire of local songs: That's why we have offices all over the world—to work with local talent."

Founded in 1928 by the legendary Ralph S. Peer and still privately owned by the Peer family, Peermusic has offices in 26 countries. The cost of Peermusic Canada's purchase of Song Corp., which was founded in 1946, is said by the company to be in the seven figures.

It's a figure significant for us," Spanberger continues. "Although a lot of the songs have traveled well outside of Canada, many are considered to



Songwriter Linda Support. Award-winning songwriter Hal David and his wife, Eunice (both seated), chaired the writer. The Singer, the Song, an event that took place Oct. 28 in Hollywood to benefit the educational programs of the Music Center's Blue Ribbon fundraising arm and the Songwriters Hall of Fame. Pictured standing are ASCAP president John LoFrumento and his wife, Barbara.

In a land best known for rugby and sheep, New Zealand—with a few notable exceptions—has made little more than a murmur on the global music stage. But that's all changing.

The renaissance began about two years ago and, as 2002 draws to a close, New Zealand music is going from strength to strength.

The most recent figures compiled by the Recording Industry Assn. of New Zealand (RIANZ) show that local repertoire made up more than 8% of total music sales, compared with 6% in the previous year. More importantly, there has never been more international activity by New Zealand artists and record companies.

From the majors, artists as diverse as Bic Runga, Cleo Fu, Anika Moa, Pacificer, Salmonella Dub, D4, Zed and Hlay-ley Westera have all made inroads into overseas markets.

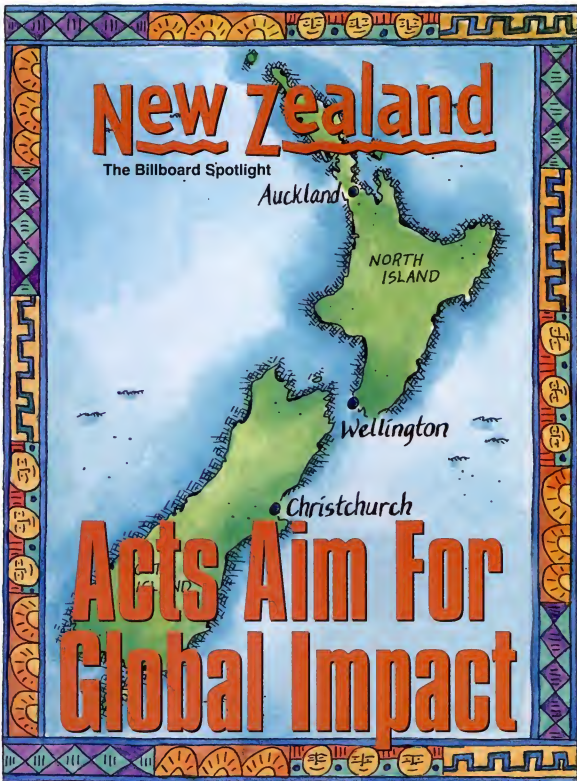
The independent scene in New Zealand is also thriving. Established indie such as Wildside and Pagan/



Anika Moa

Antenna continue to uncover fresh talent, while a new generation of labels, including Kog Transmissions, Mai Music, Dawn Entertainment, Intergalactic and Round Trip Mars, are offering a new side of New Zealand music to fans in international territories.

Continued on page 42



Strength of Local Music Scene Sets Stage for International Breakthrough

By John Ferguson

Like every other music market in the world, New Zealand has been hit hard by piracy, the unauthorized duplication of music via downloads, file-sharing and CD-burning. But the Recording Industry Assn. of New Zealand (RIANZ) is fighting back—and is even taking an international lead with its innovative "Burn & Get Burnt" campaign.

BACKED BY ARTISTS

Last November, leading New Zealand artists joined forces with RIANZ to launch the local industry's first anti-piracy campaign, under the banner Burn & Get Burnt. With the distinctive logo appearing on CD cases, all point-of-sale material and music company advertising, the aim was to educate the public that music piracy—particularly through the use of CD burners—is illegal.

One year later, even the most optimistic music exec would concede that CD-burning is still prevalent. But, if the flames of piracy haven't been extinguished, some small fires have been stamped out. More importantly, the New Zealand public is waking up to the fact that downloading free music or burning discs is hurting local and international artists.

RIANZ CEO Terence O'Neill-Joyce is also heartened by the fact that the New Zealand industry's

campaign has inspired other territories to explore similar initiatives, following a presentation he made at an anti-piracy summit of the International Federation of the Phonographic Industry (IFPI) in June. He believes that the reason Burn & Get Burnt has struck a chord, both in New Zealand and with other international industry bodies, is because it has been backed by the artists themselves, with leading local musicians such as Neil and Tim Finn, Che Fu, Bic Runga and Dave Dobbyn publicly lending their support to the campaign.

"I would like to think the new U.S. artist-driven campaign has at least been inspired by the New

new zealand

Burn And Get Burnt

RIANZ's Anti-Piracy Campaign Gains Global Attention

By John Ferguson



O'Neill-Joyce

Zealand initiative," says O'Neill-Joyce. "Here, the more we talked about it, the more the local artists

began to realize that CD-burning is depriving them of revenue. And, if a little country like New Zealand could get these acts together, maybe others could as well."

The difficulty comes in quantifying the campaign's success. There are no official statistics about the level of piracy in New Zealand, but RIANZ maintains it is costing the industry more than NZ\$90 million (US\$43 million) a year.

O'Neill-Joyce points out that there are a million blank CDs sold in the market each month. Even if only 20% of those are being used for illegal copying—he believes the percentage is

much higher—that is still a significant loss of revenue.

In a survey of music buyers conducted by research company Market Pulse International in August on behalf of RIANZ, almost 20% of those polled admitted they had burned a music disc—with 3% of those saying that they had done so in order to sell it. That equates to some 10,000 Kiwis who have at some time burned a music CD for profit.

Roger Harper, chief executive of the 25-unit CD Store/Planet-Jack chain, has no doubt that illegal burning is harming sales. "It's definitely made an impact, but it's impossible to quantify," he says. "There's no question that we are losing sales, and the results of RIANZ's research suggest that burning is fairly common behavior."

THE LONG HAUL

Burn & Get Burnt was designed primarily as an educational initiative, and O'Neill-Joyce is confident that the message is getting across. But now attention is switching to enforcement—because of the size of the country, there is no industry-funded anti-piracy force and music piracy is low on the priority list of the New Zealand police. However, O'Neill-Joyce believes police attitudes are slowly changing. In 2003, he is

Continued on page 43

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BEAUTIFUL MUSIC.

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BIC RUNGA

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Distributor members: Amplifier.co.nz, Global Routes, In Music, King Music.

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ARCH HILL RECORDS

Top executive: Ben Howes, general manager
Artists include: Pine, Fang, David Mukahy, Lanky
Priorities: "At the moment, we are experiencing good success within New Zealand and also expanding our networks offshore, including distribution in Australia through Digerdoo and Hot in the U.K.," says Howe.
Web site: www.archhill.co.nz

RMG NEW ZEALAND

Top executive: Michael Bradshaw, general manager
Artists include: Sir Howard Morrison, Melanie
Priorities: "Our goal is to be ready for the growing interest from overseas with a fresh pool of talent, then help those artists deliver world-class repertoire," says Bradshaw.
Web site: www.click2music.co.nz

DAWN RAIN ENTERTAINMENT

Top executive: Andy Murnane, chief executive
Artists include: Deceptikonz, Mareko, Ill Semantics, DJ CNL, Brotha D and R.E.S. (Red Eye Society), K.A.O.S.
Priorities: "To build and develop our presence on an international level," says Murnane, "by breaking key artists like Deceptikonz and Mareko into tested markets and forming working relationships with every level labels and distributors."
Web site: www.dawnrad.co.nz

New Zealand Key Record Companies

EMI MUSIC NEW ZEALAND

Top executive: Chris Gaddick, managing director
Artists include: Goodshirt, Greg Johnson, Neil Finn, Tim Finn, Blindspott, Salmonella Dub (Virgin)
Priorities: "The new structure of EMI is designed to facilitate our artists getting international exposure," says Gaddick. "And sooner or later one of our artists will be able to break through. In 2003, we anticipate having new albums from Salmonella Dub and Goodshirt, both of whom have had great years. Salmonella Dub, in particular, has made some good inroads in a number of overseas territories. We will continue working with [independent label partner] Antenna with Tadpole, and we have just signed an alliance with the independent label Siren Records."
Web site: www.emimusic.co.nz



King Kapsi

FESTIVAL MUSHROOM RECORDS

Top executive: Mark Ashbridge, managing director
Artists include: D4, King

Kapsi, Sola Rosa, Carly Binding, Bethadupa, HDU, Pan-Am
Priorities: "This year, we have been busy redefining our roster to make an impact internationally in 2003," says Ashbridge. "Among our priority acts are D4; we intend to follow through on the international promise they've shown in 2002. We have high hopes for Carly Binding, whose album is due in March, and the new album from King Kapsi, which is due in April. Our strategy has always been to make music for the world, and, at this point in time, there are a lot of eyes focused on New Zealand as a source of repertoire."
Web site: www.fmrecords.co.nz

INTERGALACTIC RECORDS

Top executive: Andrew Featherstone, director, A&R and marketing
Artists include: Kosh, Mama Said, 8-Foot Saliva
Web site: www.intergalactic-records.com

KUG TRANSMISSIONS

Top executive: Chris Chetland, director
Artists include: Subwave, Concord Dawn, P Money, Shapeshifter, Phammin, Battercell, Pitch Black, Avator, Chumbwa, Microsin, rotor+, epsilon-blue
Web site: www.kug.co.nz, www.kugtransmissions.co.uk

LOOP RECORDINGS AU/THEAROA

Top executive: Michael Tucker, label manager
Artists include: The Black Seeds, Eki, Rhian Sheehan, 50Hz, Datsun Stereo, Bongmaster, Cornerstone Roots, Kora

Priorities: "Loop's vision is to take New Zealand's creative culture to the world," says Tucker. "We achieve this vision by releasing fresh New Zealand sounds and the quarterly *Loop Select* series of compilations."
Web site: www.loop.co.nz

MAI MUSIC LIMITED

Top executive: Victor Stent, general manager
Artists include: Lonié, Ngairé, Psiko Akoustis, Carmen Steel, Priscilla, 4th Element, Jamie Greenslade, Te Hamua, Dubious Bros., Katchafire, ESPMCS, Wordperfect, D25
Web site: www.maim.co.nz

MUSE ENTERTAINMENT

Top executive: Mark Roach, managing director
Artists include: Damien Binder
Priorities: "International licensing of our key artist is the focus for 2003, backed up by agency representation," says Roach. "On top of this, our organization will continue to provide the very best multimedia and graphic services to the industry."
Web site: www.muserecords.com

PAGAN RECORDS

Top executive: Tim Moan, managing director
Artists include: (Antenna) Tadpole, Photo, The Relaxomatic Project, Dub Asylum, (Pagan) Greg



"I LOVE YOU MORE THAN I LOVE MY BOYFRIEND"

This is just one of the thousands of messages on The D4's website from all over the planet. It's been enormously gratifying for us to watch this happen from our Auckland offices over the past months. Because people throughout the world are now in love with this band from New Zealand and their debut album 6/20 is as much as we already are. Even at the risk of their relationships (though we hope the boyfriend in question has learnt a few chords by now). And that's no small feat for a bunch of rock'n'roll mutha+++s

from a country of islands in the South Pacific. A country where it's also our privilege to work on international acts that include Kylie, Sarbagas Ash, AC/DC and Paul Oakenfold. We're helping build other New Zealand acts too. Bands like Bethadupa, PanAm and Rhombus. Samoan hip hop star King Kapsi and songstress Carly Binding. They all have something special that could only come from these parts. To find out more, we're only an email or telephone call away. So drop us a line to info@fmrecords.co.nz or call us on +64-9-361 0223.



www.fmrecords.co.nz
Festival Mushroom Records, 41-45 Ireland Street,
Freemans Bay, Auckland, New Zealand

FLYING MON RECORDS
www.flyingmon.co.nz

Johnson, The Warratahs, Al Hunter, Bluespeak, Smoke Shop, Ubana

Priorities: "Pagan is one of New Zealand's longest-established indie labels, and its repertoire spans some 16 years of pop, country, roots, folk and jazz," says Moon. "Along with our subsidiary, Antenna, in 2003 we intend to develop more overseas releases for priority label artists, such as Tadpole, The Relaxomatic Project and Dub Asylum."

Web site: www.pagan.co.nz, www.antenna.co.nz

ROUND TRIP MARS RECORDS

Top executive: Jim Pinckney (a.k.a. Stinky Jim)
Artists include: sjd, Phase 5, Phelps & Munro, Juse, Pains People, Foto, Michael Logie

Web site: www.roundtripmars.com

SIREN RECORDS

Top executive: Tracy Magan, managing director
Artists include: Goldenhorse, GST, Ben King
Priorities: "With a strong international focus, we aim to see New Zealand music take the place it deserves in the world market, while contributing further to the pride New Zealanders take in their local talent both here and overseas," says Magan.

Web site: www.siren-records.com

SONY MUSIC ENTERTAINMENT NEW ZEALAND

Top executive: Michael Glading, managing director
Artists include: Che Fu, Bic Runga, Dave Dobbyn, Sielkar, Breathe, Amber Claire
Priorities: "It's been an incredible year," says Glading. "Che Fu and Bic Runga, along with the compilation *Nature*, are all in our top-10 selling albums of the year, so we are succeeding in turning our domestic artists into high-selling acts. We are working hard to repeat that success on the international stage, as well."

In 2003, you will see a number of exciting new artists, and we have also signed a deal with Joy Records, which was founded by Simon Griggs and Alan Jansson, who created the global OMC hit "How Bizarre."

Web site: www.sonymusic.co.nz

UNIVERSAL MUSIC NZ

Top executive: Adam Holt, managing director
Artists include: Hayley Westenra, Zed, Before Friday, House of Downtown, K'Lee, Elemeno P
Priorities: "This year, we have continued to lay the international groundwork with Interscope for Zed and Hayley Westenra, whom Decca regards as a

major priority for next year," says Holt. "Domestically, our focus on 2003 is going to be getting to the next level with K'Lee and Elemeno P. We also have some great new development artists such as Dean Chandler."

Another area I want to focus on is the distribution deals with independent labels Kog Transmissions and Dawn Raid. I think we are putting something back into the indie sector and helping them develop some great talent."

Web site: www.umusic.co.nz

WARNER MUSIC NEW ZEALAND

Top executive: James Southgate, managing director
Artists include: Anika Moe, The Feelers, Pacifier, Fur Patrol, Annie Crummer

Priorities: "Our aim is to build on the successful year we had in 2002, in what has been a pretty trying time economically worldwide," says Southgate. "We have had a fantastic 2002, growing both our market share and bottom line. With our roster in 2003, it is going to be an extremely strong year. Our local success stories this year have included Anika Moe, the Feelers and Pacifier, all of whom have made inroads



internationally. We are also looking forward to Fur Patrol, who are working hard in Australia at present and should have new material next year, as well."

Web site: www.warnermusic.co.nz

WILDSIDE RECORDS

Top executive: Murray Cammick, manager
Artists include: Rubicon, Slim, Bryan Bell, D-Super, Graham Branier, Marvey King
Web site: www.wildsiderecords.com

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New Zealand

GLOBAL IMPACT

Continued from page 37

The elusive breakthrough global hit has yet to materialize, but the feeling in industry circles is that this time something is going to give. That said, record executives here are keeping their feet firmly on the ground.

CULTIVATING LOCAL ACTS

"Some New Zealanders think

the whole world is talking about us; the reality is it's not," says Adam Holt, managing director of Universal Music New Zealand. "But, from a Universal perspective, to have two acts—Hayley Westenra and Zed—get international deals in one year is a remarkable feat. And if you add onto that the Runga, Anika Moa, D4, the Datsuns and all the others, you have got to say that, internationally, we're on a purple



Che Fu



Datsuns

patch, possibly the best the industry has ever had."

The New Zealand music resurgence at home couldn't be more timely. As in other territories around the world, New Zealand has seen sales slip, down 8.2% in value and 8.6% in units in the first half of 2002. Piracy and a dearth of strong product are seen as contributing factors to the slide.

"New Zealand has a real opportunity, like Jamaica did with reggae, to establish a new music form."

—Victor Stent, Mai Music

However, nearly every record company has reported a strong rise in the sales of New Zealand artists. Along with the phenomenal success of *Nature*—a Sony compilation of New Zealand's top-30 songs of all time, as voted by members of the Australasian Performing Rights Assn. (APRA)—most major labels have enjoyed success with their local rosters. Sony has achieved triple-platinum sales with Che Fu, as did Virgin Records with Salomea Dub. Universal successfully launched a new chart-topping pop singer, K'Lee. EMI celebrated a platinum debut album and a No. 1 single with Goodshirt, while, for Warner Music, Anika Moa became the first New Zealand female artist to achieve two No. 1 airplay hits.

Sony Music managing director Michael Glading says developing a strong, diversified New Zealand roster is a key priority for the company. "Obviously, we need the rest of the business to be healthy to be able to afford to keep doing this," he says. "In the old days, you

Continued on next page

FROM THE BOTTOM
OF THE GLOBE...



NEW ZEALAND

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ZED

Zed's NZ debut "Blencer" sold 4 x platinum on the back of their huge guitar/pop hit "Renegade Fighter". The band are currently preparing for their US debut and the second Zed album is released March 2003.



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Garbage



Salma Hayek

The Recording Industry Association of New Zealand

RNZ is an incorporated society of Record Companies. It's members pay annual membership fees and the purpose of the organization is for collective action on issues relating to the protection of copyrights of producers of sound and video recordings of music.

RNZ activities include:

- Producing the annual New Zealand Music Awards - The Tui
- Producing the weekly Top 50 Chart
- Sponsorship of young musicians through the Jenny Wase Scholarship Awards
- Lobbying government and other parties on issues related to the Music Industry
- Investigating and taking action against Piracy and Counterfeiting activities relating to recorded music.
- Producing and distributing Music Gift Vouchers for retail stores

Phonographic Performances (NZ) Ltd

PPNZ Ltd is a not for profit company set up by PPNZ to record the collection and distribution of royalty payments and licenses relating to the use of recorded music. Record companies assign PPNZ Ltd the right to collect on their behalf.

Under the Copyright Act 1994 Licenses are issued for:

- The broadcast of sound recordings and music videos - Radio and TV stations
- The public performance of sound recordings and music videos - bars, restaurants, retail stores, bowling alleys etc
- The copying of sound recordings or video clips for special purposes such as programmes for background music which are not for re-sale.

The funds collected from these licences are distributed to the owners of the recordings on the basis of what is played by the Radio & Television stations.

PPNZ

For further information please contact:
The Recording Industry Association of NZ
Phonographic Performances (NZ) Ltd
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Website: www.rnz.org.nz Email: music@rnz.org.nz

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tended to think 'Maybe I can sell 5,000 copies of a debut album.' Now you have got to be thinking about platinum-plus on local acts because it is very doable."

Gladding and the other label bosses are all keen to repeat that success on the international stage, although they accept that there is still a lot of work to be done. But progress is slowly being made. As well as continuing to fly the flag for local artists among their own international affiliates, some are also hooking up their acts with international managers. Warner Music, for example, has helped secure U.S. management for Anika Moa, while Festival Mushroom has done the same with two of its new Flying Nun acts.

FMR managing director Mark Ashbridge says the success of D4 in the U.K. has awakened interest in New Zealand acts from international managers. "It's a new area for us, but we think some of our acts will really benefit from international management," says Ashbridge. "Alan McGee [whose Creation Records label in the U.K. launched the likes of Oasis] has signed on as D4's manager, so we are very happy about that. And we are also lining up another major international manager for Bechadaupa."

Domestically, the record industry has benefited from the support of radio, and commercial radio's commitment to local music has been instrumental in driving New Zealand music sales. That commitment was further reinforced by a voluntary quota system brokered by the government and the Radio Broadcasters Assn. earlier in the year, which sets a target of 20% of airtime for local music within the next five years.

APRA, which had lobbied hard for a quota, has been pleased with the response so far, and the radio sector is already exceeding the set target. Mike Chunn, director of operations for the New Zealand arm of APRA, says, "It is product-driven, and, at the moment, there are three female artists on high rotation. Overall, I don't hear nearly as much as I used to about record companies finding it difficult to get airplay."

James Southgate, managing director of Warner Music, agrees. "The whole industry had been

pleased with the natural growth of local music on the radio, even before the quota," he says. "But, since May, we haven't dropped below 16% New Zealand music on a weekly basis, which is well above our target."

The radio and record industries have also been assisted by the work of the government-funding agency New Zealand On Air. NZOA provides several funding programs for a number of music initiatives, ranging from the production of music shows and radio pluggers for local music to financial support for the recording and marketing of albums.

Continued on page 44

All Number 1 in NZ, all Platinum in NZ...



and all with



**WARNER MUSIC
NEW ZEALAND**

www.warnermusic.co.nz

New Zealand

GLOBAL IMPACT

Continued from page 43

"I think NZOA has done an outstanding job," says EMI managing director Chris Caddick. "I think the resurgence in New Zealand music has a large amount to do with NZOA."

PACIFIC POP

There's certainly no doubt that the current Labour Government

is very committed to helping the music industry grow. This month, for example, the overseas trade department, Trade New Zealand, provided NZ\$345,000 (US \$107,000) to fly in leading international artists for a series of showcase concerts.

However, some in the industry caution that it would be dangerous to rely too much on government support. For example, the self-released Datsums, licensed to



Datsums' host



Sony's Glading



FMR's Ashbridge

Infinity/Shock at home and V2 abroad, have achieved top-30 status in the U.K. but have largely eschewed the usual government funding options. And while dance specialist Kog Transmissions welcomes the financial support, the label says there is only so much that state funding can achieve.

Kog is one of the new breed of New Zealand indie acts that is striking success internationally with acts such as Concord Dawn and P-Money, who last year placed third at the Technics DMC World DJ Championships.

"The whole industry has been pleased with the natural growth of local music on the radio."

—James Southgate,

Warner Music New Zealand

"The big advantage for us is, if you want to send a band overseas, it's a real big expense," GM Chris Chetland says. "Whereas, we can send one DJ over there—or even just the vinyl to the right DJ."

Executives at another new independent, Mai Music, an offshoot of a media group that also owns one of the highest rated Auckland radio stations—Mai FM—believes that New Zealand can make inroads internationally with a new musical form, which they term "Pacific pop."

The best known practitioner of that has been OMC, whom Mai Music GM Victor Stent discovered back in the '90s. Stent believes the global success of OMC—the act's single "How Bizarre" went top 10 in more than 30 countries—means there is a market for a uniquely New Zealand-style of music, a Pacific-flavored sound which draws on hip-hop, R&B and reggae.

"Rather than mimicking overseas sounds, we are evolving our own sound, which will ultimately be more exportable," he says.

Continued on next page



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Warren's Southgate



RIANZ's Chisholm



"New Zealand has a real opportunity, like Jamaica did with reggae, to establish a new music form. It's a combination of the Maori three-chord strum and the lovely, untutored harmonies that Polynesians use. If we can harness that with an innate pop consciousness, I think it could be huge."

The independent sector remains a key source of New Zealand talent and is also making its voice heard in other areas, as well. Last year, labels and distributors formed Independent Music New Zealand (IMNZ), a trade body designed to provide a voice for the interests of New Zealand independent recording labels and distributors. At present, it is looking at a number of initiatives, including the establishment of an independent music chart, which it hopes to launch in 2003.

IMNZ chairman Bernie Griffin, whose company, Global Routes, is a key distributor for a number of local labels, believes the indie sector is in excellent health. "I think it's really strong at the moment," he says. "We've seen a huge growth curve in the last three years, but I think it can get even stronger."

The idea of an independent retail has also been welcomed at chart. Sean Coleman, managing director of New Zealand's largest specialist music chain, Sounds, says, "I like the idea of an indie chart because it gives indies a lot more credence in the marketplace. And there are titles out there that sell better than chart product."

However, Sounds and other retailers are also keen to see changes in the RIANZ chart, which is heavily weighted toward radio airplay, and hope a new, more sales-oriented chart can be launched next year.

That aside, the industry is united in the belief that New Zealand music has never been stronger—and that at long last it can make an impact internationally. The final word goes to Jeremy Eade, lead singer of Flying Nun art Garageband, which has enjoyed some success in the U.S. and the U.K. Eade is a member of the New Zealand Music Industry Commission, another government-funded body formed two years ago to coordinate activities in the music sector. While he remains frustrated about some of the industry's practices, he has no doubt that the country has the talent to make an international impact.

"We have this incredible music reservoir," he says. "Everyone says we are a small country, but we're not small in a musical sense. We don't have all the building blocks yet, but we are starting to realize that we have an incredible variety and a huge amount of music talent here."

ANTI-PIRACY CAMPAIGN

Continued from page 38

looking to initiate one case a month against illegal operators to send a clear message to music pirates that they will not be immune from prosecution.

In the meantime, the Burn & Get Burnt campaign will continue because there is still work to do. The association has already invested NZ\$400,000 (US\$191,588) in the campaign and a further NZ\$200,000 (US\$95,833,176) has been earmarked for 2003.

Although the Market Pulse International survey showed the campaign has raised awareness,

the poll also showed that nearly one in five New Zealanders still believe it is legal to burn music for personal use.

The RIANZ message remains: If you copy CDs, you'll get your fingers burnt. "We're in it for the long haul," says O'Neill-Joyce.

"I'm driving this for the industry as CEO of RIANZ, but I am someone who got into the industry by starting an independent record company back in 1968. For a lot of my life, I have been involved with and investing in performers and musicians. I'm passionate about it—and I have no sympathy at all for the guys who are ripping off the artists."

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Events Calendar

NOVEMBER

Nov. 26, **Oye! Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

Nov. 30-Dec. 2, **Robb Jones' International Gospel Industry Retreat**, Venetian Hotel, Las Vegas. 615-383-4675.

DECEMBER

Dec. 2, **Italian Music Awards**, presented-

ed by FIMI, Pafiamoro, Milan, fimi.it.

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Meeting Summit**, Roosevelt Hotel, New York. 609-279-1709.

Dec. 4, **VIII Big in 2002 Awards**, Grand Olympic Auditorium, Los Angeles. 212-258-7800.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-634-4660.

Dec. 11, **Ny Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference 2003**, Sheraton Royal York, Sheraton Centre, Crown Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderstag Music Seminar**, De Oosterpoort, Groningen, Netherlands. noorderstag.nl.

Jan. 11, **Stellar Gospel Music Awards**, Atlanta Civic Center, Atlanta. 800-858-3207.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 16-19, **102nd Annual NMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

Jan. 17, **2003 NMM Concert Honoring Sir Elton John: A Benefit for Music Education**, Arrowhead Pond, Anaheim, Calif. 323-965-1990.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **2nd Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCE Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Rock Resort, Miami Beach. 646-654-4660.

Feb. 8-15, **Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Convention Center & Spa, Las Vegas. 866-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, venue to be determined, Nashville. 615-239-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Mandalay Bay, Las Vegas. New York. 310-392-3777.

MARCH

March 1-2, **Global Entertainment and Media Summit, Le Bar Bat**, New York. 973-228-4450.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, venue to be determined, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, Austin. 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Resort, Miami Beach. 954-563-4444.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Locos Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 10, **Dave Awards**, sponsored by the Gospel Music Assn., venue to be determined, Nashville. 615-242-0303.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-658-2820.

MAY

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 21, **Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

Submit items for Lifelines, Good Works, and Events Calendar to stop what they are doing at: n055@wshinetel.com, Los Angeles, Calif. 90036 or at mwhitmir@billboard.com.

Good Works

NATIONAL READ: Alicia Keys, Wyclef Jean, and Lil' Romeo will stop what they are doing at noon Dec. 6 in their respective time zones



Rolling Along. Former (yet forever) Rolling Stones bassist Bill Wyman, left, visited album rock WAXQ (Q104.1) New York recently to co-host the midday *Stash* with Zech Martin, right. Wyman is on the promo trail with his new photo tome, *Rolling With the Stones* (RCA Publishing).

Jazz Pianist/Composer Roland Hanna Dead At 70

BY STEVE GRAYBOW

NEW YORK—Peers and colleagues are mourning the loss of jazz pianist/composer/educator Sir Roland Hanna, who died Nov. 13 of cardiac arrest, which was brought on by a virus. He was 70.

Born in Detroit, Hanna moved to New York to study at the Juilliard School of Music. His first big break when he was discovered by hand-leader Benny Goodman, and he would go on to perform alongside Sarah Vaughan, Carmen McRae, Charles Mingus, and the Thad Jones/Mel Lewis Orchestra.

Hanna's extensive classical studies enabled him to play jazz and classical music with equal versatility, and he performed with the Eastman Symphony and American Composers Orchestras, among others. In 1970, Hanna was knighted for his humanitarian services by then-president of Liberia William V.S. Tubman.

Hanna recorded more than 50 albums and amassed a catalog of taped messages that will be available on *scholastic.com/readfor2003*, each artist encourages children, parents, and teachers across the nation to join them in celebration of the power of reading. More than 7 million people participated in last year's event. Contact **Julie Livingston** at 212-343-6794.

was intricately linked to classical music. His ballet, *My Name Is Jasmine*, but *They Tell Me Jazz*, premiered at the Ohio Theatre in 1992.

"As a musician, he was a monster, but as a person, he was an unassuming guy who genuinely cared about people," recalls Edward Smal-done, director of the Aaron Copland School of Music at New York's Queens College.

where Hanna was a tenured professor. "If a student told Roland he was a composer, Roland wanted to hear the student's compositions."

Heath, who was a faculty member at Queens College along with Hanna, says his friend "planted a lot of musical seeds that

are now blossoming into beautiful flowers. I have never felt more comfortable playing with any other pianist than I did with Roland. He made me sound good."

Hanna is survived by his wife, Ramona; sons Michael and Christopher; daughters Cheryl and Cherie; six grandchildren; two sisters; three brothers; and numerous nieces and nephews.



Solution to this issue's puzzle (page 78)

S	O	A	C	E	T	A	M	S	J	A	B
O	N	E	W	A	T	H	E	R	O	E	
A	T	T	E	N	E	R	E	A	R		
F	O	R	E	S	T	E	R	E			
		M	Y	A	O	B	O	E			
		T	H	R	E	E	T	H	O	U	S
		C	H	A	I	N	S	E	S	E	L
		N	E	I	T	O	O	D	E	S	
		O	U	T	D	E	L	S	T	E	A
		S	I	N	E	A	D	O	C	C	O
		E	T	R	E	O	N				
		P	E	N	A	N	A	I	A	I	A
		O	Z	N	J	I	M	M	A	L	L
		U	R	N	K	A	Y	O	N	E	O
		S	O	S	D	E	N	S			

FOR THE RECORD

In the Nov. 23 issue, Benny Brown should have been identified as the owner of Broken Bow Records in the story "Consortium 'BBR' Launches Impulse." Also, in the same issue, due to incorrect information given to *Billboard*, Carly Musgrave should have been listed as the winner of the male performer of the year category in the story "Riders, Hot Club Each Win Two Trophies At WMA Awards."

JINGLE ALL THE WAY: P. Diddy, Deshaun Childs, Sade, Mouth, Goo Goo Dolls, and K'J & Javi will perform at Jingle Ball 2002, a benefit concert sponsored by Clear Channel Communications' Bay Area radio stations. Proceeds from the Dec. 18 event, to be held at the Compaq Center in San Jose, Calif., will benefit the Ronald McDonald House Charities. Contact KMET, San Francisco at 415-538-1061.

France Takes Tax-Rate Lead

Other EU Governments, Bodies Support Stance On Record-Sales Tax

BY EMMAUEL LEGRAND

PARIS—The French government's recent stance in calling for a lower rate of VAT (value-added tax, or sales tax) on prerecorded music is receiving support from other governments and music-industry representatives across the European Union (EU).

In a Nov. 11 speech to the Council of the EU in Brussels, French minister of culture and communication Jean-Jacques Aillagon announced that the VAT issue is now of "prime importance" to the French government. The council comprises ministers representing each EU member state. Although there is only one council, its

ment." He also expressed the wish that the issue could be dealt with during 2003, before the scheduled enlargement of the EU. (Ten countries, mainly from Eastern Europe, are scheduled to join the existing EU members in early 2004.)

During the council meeting, EU Commissioner of Culture Viviane Reding noted that tax matters must be discussed with member states' finance ministers. But the newly elected German government's minister of culture, Christina Weiss, has supported France's call. Weiss says that works of art and books are already subject to a reduced "cultural goods" 7% VAT rate in Germany and that she is in favor of extending this to CDs.

Not surprisingly, record-industry reaction to the French move is positive. French labels body SNEP's director general, Hervé Rony, says: "It is a good thing that someone like Léotard is in charge—he really is a political heavyweight."

Frances Moore, the International Federation of the Phonographic Industry's Brussels-based regional director for Europe, says: "The French have been superb from the beginning [of the VAT campaign]." Léotard, she adds, will be able to "speak at a level of peers, to member states and take the issue to the highest level. He has experience on culture, VAT, and finance issues; he will act as a catalyst and open doors, but we are aware it's going to be a difficult task." Moore is the "heartened" by the reaction of Weiss.

Predictably, the response from the EC tax affairs department was more lukewarm. (The EC is the executive body of the EU.) A department spokesman says: "We welcome the French contribution to the debate, as we welcome all contributions. Our review of the directive will examine whether it is worth proposing modifications. But it is too early to say if we will propose a change in the VAT levels on records."

France is now taking the political lead on an issue that has been long debated in that country. Its first governmental move was made July 24, when an official request was submitted to Fritz Bollwein, the European commissioner responsible for tax affairs, asking for prerecorded music to be registered in Appendix H of the EU's existing VAT Directive, which is due to be revised in early 2004. According to the EC, "The French proposal will be part of that [review]. However, we cannot say anything at this moment which might prejudice the results of that review."

Goods or services on Appendix H are eligible for a reduced VAT rate, although it remains at the discretion of each member state whether to apply the lower rate. But Rony points out that the EC has always preferred measures of fiscal harmonization, with a similar rate adopted by all EU countries, rather than different sets of rates.

Aillagon claims the lower VAT rate would have an impact on pricing and lead to higher sales—compensating for a loss in fiscal revenue—at a time when legitimate sales are being eroded by piracy. He also believes that this would incite labels to take more risks



and invest in new music trends.

According to Aillagon, "For the countries that decide to lower VAT, the impact [on] fiscal revenue will be very limited, if not void, in the best cases."

Additional reporting by Leo Condovine in Brussels and Wolfgang Spahr in Hamburg.



Turkish Delight. Sony Music Turkey marketing director Melih Ayazman recently celebrated the 10th anniversary of his joining the company in that role. To mark the event, Sony Music Europe president Paul Burger hosted a surprise celebration for Ayazman at London restaurant Camden Brasserie. Pictured, from left, are Ayazman and Burger.

New Classification Rules For Oz Labels, Retailers

BY CHRISTIE ELJIZER

SYDNEY—Next year, teenage consumers in Australia will have to flash their IDs when they buy CDs.

An updated Labelling Code of Practice, effective April 1, 2003, will see some releases banned from sale to under-18s. Devised by the Australian Record Industry Assn. (ARIA) and the Australian Music Retailers Assn. (AMRA) in consultation with regulator the Office of Film & Literature Classification (OFLC), it may be the first of its kind in a major market.

The new regulations replace a previous voluntary code, which split product into two categories, a "general" level and a "restricted" level (R), carrying a warning sticker. The new one has three categories—moderate (level 1), strong (2), and high (3)—depending on the level of sex, drugs, and violence references in lyrics.

ARIA CEO Stephen Peach rejects the idea that this is tantamount to censorship. "The code is down to parental control and discretion," Peach insists. "We've used the language and criteria of movie classifications. The difference is, a cinema cannot let an under-18 patron into an R-rated movie, even if a parent agrees the child can view it. With the CD, the parent can buy it for their children. All we're

saying to parents is [that] retailers have agreed not to sell these Level 3 recordings to under-18s."

In March, the Australian government's Standing Committee of Attorneys General requested that the music industry's existing voluntary Labelling Code of Practice be amended after consumer complaints that some titles were not appropriate for sale to minors. Among the albums cited as problematic by the committee were titles by Eminem, Tori Amos, the Prodigy, and Marilyn Manson, plus local acts Machine Gun Fellatio and Regurgitator. ARIA came up with the idea of introducing a Level 3 category to accommodate more extreme releases, believing that not everything on the previous Level 2 "R" list should be restricted to over-18s.

Peach and AMRA executive officer Ian Harvey agree that parental concerns about knowing a record's content are justified. If the music industry had not adopted a cooperative stance, there were fears that the attorneys general may have introduced a "pre-check" system, similar to that applied to movies and videos here.

Record companies could have had to pay a fee in the region of \$1,000 Australian (\$570) for the OFLC to check each CD release. Labels' marketing schedules could also have faced disruption.

ARIA members will be responsible for the classification and labeling of all CDs manufactured and/or distributed by them in Australia. Music retailers will be responsible for ensuring that Level 3 CDs are not sold to under-18s and labeling any CDs they directly import for sale. AMRA will also provide training materials for retailers to use to ensure their staff understands and implements the new system. An Ombudsman will report back to the OFLC at the end of 2003 on the effectiveness of the new code.

Harvey doubts consumers will respond negatively to providing identification in music stores: "They seem comfortable about it in other environments like cinemas and nightclubs." As yet, decisions have not been made about the type of penalties that might face retailers who fail to stick to the code, which ARIA will supervise.



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composition varies, with the ministers changing according to the specific topic (finance, culture, agriculture) discussed at each meeting.

At the Nov. 11 meeting, Aillagon invited his colleagues on the council to back a proposal to lower VAT rates on music. He also announced the appointment of a high-ranking politician, former minister of culture François Léotard—who in 1987 was instrumental in lowering France's VAT rate from 33.33% to 21%—as the country's envoy to the European Commission (EC) and EU member states, with the task of promoting France's position on VAT. A VAT reduction would require the unanimous agreement of all 15 EU members, and Léotard is scheduled to embark shortly on a visit to each of them to push the French case.

Aillagon stressed that a reduction in VAT would "preserve and develop European music industries" that have been made "fragile" by physical and online piracy. A lower tax rate, he said, could bring CD prices in Europe below the 15-euro (\$15.12) mark. Aillagon called Léotard's appointment a sign of the "strategic importance of this issue for the French govern-





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
SINGLES		SINGLES		SINGLES		SINGLES	
<p>1 IT TAKES TWO <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 HOSHIOKUZU NO MACHI <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 RINGO <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 NEW PARADISE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 AOTTON GA NIGETA <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 KONOMACHI <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 OK-KISS YOU <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 THE KISS ON YOUR <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 THE KISS ON YOUR <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 TAISUTRANAMONO <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 DIRTY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 DILEMMA <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 HEAVEN <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 UNBREAKABLE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 ASERU/THE KETCHUP SONG <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 LOVE ON THE LINE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 STRONGER/ANGELS WITH DIRTY FACES <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 COME INTO MY WORLD <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 I'M GONNA GETCHA GOOD! <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE SCIENTIST <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 DER STEUERSONG (LAS KANZLERIN) <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 DILEMMA <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 DREAMER/GETS ME THROUGH <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 ASERU/THE KETCHUP SONG <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 ROCK MY LIFE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 DIRTY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 STRONGER/ANGELS WITH DIRTY FACES <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 LOVE ON THE LINE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 STRONGER/ANGELS WITH DIRTY FACES <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE SCIENTIST <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 MARIE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 ASERU/THE KETCHUP SONG <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 REIN QUE LES MOTS (I AMORE) <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 PUMPSH GAGU <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 TU ES MON AMOUR <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 YOU DON'T EXPECT THAT <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 STRONGER/ANGELS WITH DIRTY FACES <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 LOVE ON THE LINE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 STRONGER/ANGELS WITH DIRTY FACES <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE SCIENTIST <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>	
NOT MOVING SINGLES		NOT MOVING SINGLES		NOT MOVING SINGLES		NOT MOVING SINGLES	
<p>11 YUKO NO FURANAMACHI <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>12 SONNAMOANDARO <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>13 ASHITA NI KUCHIKUZOE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>14 NADA SOSOU <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>11 HAPPY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>12 THE GAME OF LOVE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>13 OBJECTION (TANGO) <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>14 LOVE IT WHEN YOU KNOW <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>15 WONDERBOY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>11 DER WEG <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>12 DROP THE BASS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>13 THE HARDEST HEART <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>14 THROUGH THE RAIN <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>15 DROWNING <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>11 JUST A LITTLE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>12 ADDICTIVE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>13 AL SOLEI <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>14 IT'S OK <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>15 ROOM BOOM <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
<p>1 PAUL McCARTNEY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 KATSURO YAMASHITA <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 WESTLIFE <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 ELTON JOHN <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 HERBERT GRÖNEMEYER <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 THE TOTEN HOSEN <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>		<p>1 JOHNNY HALLYDAY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>2 STAR ACADEMY <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>3 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>4 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>5 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>6 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>7 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>8 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>9 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p> <p>10 THE KISS <small>THE NOTORIOUS B.I.G. / MIKE RAY</small></p>	

CANADA			SPAIN			AUSTRALIA			ITALY		
LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART	LAST WEEK		WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	1	1	1	1	2	2	2	1	1	1
I SEE ANOTHER DAY THE BAYBROS			I SEE ANOTHER DAY THE BAYBROS			I SEE ANOTHER DAY THE BAYBROS			I SEE ANOTHER DAY THE BAYBROS		
2	2	2	2	2	2	1	1	1	2	2	2
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			ELECTRICAL STORM "BIRCHMOUNT" UNIVERSAL			DILEMMA MELI KATZ / POLYGRAM / UNIVERSAL			ALL THE THINGS SHE SAID LATE MICHIELO		
3	3	3	3	3	3	3	3	3	3	3	3
ELECTRICAL STORM (PART 2) "BIRCHMOUNT" UNIVERSAL			THROUGH THE RAIN MARIA CARI / MCA/IMPACT/UNIVERSAL			BORN TO TRY DELO GORDON / A&M			MELI KATZ / POLYGRAM / UNIVERSAL		
4	4	4	4	4	4	4	4	4	4	4	4
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			HONOURABLE REMAKE FANTASMA / BUREAU			SWEET ANNA TORRES / A&M			ELECTRICAL STORM "BIRCHMOUNT" UNIVERSAL		
5	5	5	5	5	5	5	5	5	5	5	5
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA RESISTE ENCORE KATY PARR / VALMUSIC			DIRTY COLUMBIA/ATLANTIC/REUNION RECORDS / RCA			I SEE ANOTHER DAY THE BAYBROS		
6	6	6	6	6	6	6	6	6	6	6	6
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			BREATHE...WITH YOU THE BAYBROS / UNIVERSAL			THE TIME IS HIGH (GET THE FEELING) THE BAYBROS / UNIVERSAL			ELECTRICAL STORM "BIRCHMOUNT" UNIVERSAL		
7	7	7	7	7	7	7	7	7	7	7	7
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			LIFE GOES ON DELO GORDON / A&M			THROUGH THE RAIN MARIA CARI / MCA/IMPACT/UNIVERSAL		
8	8	8	8	8	8	8	8	8	8	8	8
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			LIFE GOES ON DELO GORDON / A&M			UN NUOVO BACIO THE BAYBROS / UNIVERSAL		
9	9	9	9	9	9	9	9	9	9	9	9
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			WHAT'S YOUR FLAV? THE BAYBROS / UNIVERSAL			HEAVEN THE BAYBROS / UNIVERSAL			VIENI A VEDERE PERCHÉ THE BAYBROS / UNIVERSAL		
10	10	10	10	10	10	10	10	10	10	10	10
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			WHAT'S YOUR FLAV? THE BAYBROS / UNIVERSAL			INSIDE OUTSIDE THE BAYBROS / UNIVERSAL			VIENI A VEDERE PERCHÉ THE BAYBROS / UNIVERSAL		
HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES			HOT MOVIE SINGLES		
1	1	1	1	1	1	1	1	1	1	1	1
EVERYDAY THE BAYBROS / UNIVERSAL			EL ESPÍRITU DE LA NAVIDAD THE BAYBROS / UNIVERSAL			THROUGH THE RAIN MARIA CARI / MCA/IMPACT/UNIVERSAL			COME INTO MY WORLD THE BAYBROS / UNIVERSAL		
2	2	2	2	2	2	2	2	2	2	2	2
PRAYER THE BAYBROS / UNIVERSAL			PUEDO SER THE BAYBROS / UNIVERSAL			THE GAME OF LOVE THE BAYBROS / UNIVERSAL			PER ME E' IMPORTANTE THE BAYBROS / UNIVERSAL		
3	3	3	3	3	3	3	3	3	3	3	3
CHECK THE MEANING THE BAYBROS / UNIVERSAL			SOBE SON REMIXES PUMPKIN DOLLS THE BAYBROS / UNIVERSAL			STOP N'THINK THE BAYBROS / UNIVERSAL			MY VISION THE BAYBROS / UNIVERSAL		
4	4	4	4	4	4	4	4	4	4	4	4
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			AMOR TU SONRISA THE BAYBROS / UNIVERSAL			MUSIC GETS THE BEST OF ME THE BAYBROS / UNIVERSAL			MUSIC GETS THE BEST OF ME THE BAYBROS / UNIVERSAL		
5	5	5	5	5	5	5	5	5	5	5	5
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			IT JUST WON'T DO THAT THE BAYBROS / UNIVERSAL			THE SCIENTIST THE BAYBROS / UNIVERSAL			THE SCIENTIST THE BAYBROS / UNIVERSAL		
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	1	1	1	1	1	1	1	1	1	1
SOUNDTRACK THE BAYBROS / UNIVERSAL			JOAQUIN LARINA THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
2	2	2	2	2	2	2	2	2	2	2	2
VARIOUS ARTISTS THE BAYBROS / UNIVERSAL			VARIOUS ARTISTS THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
3	3	3	3	3	3	3	3	3	3	3	3
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
4	4	4	4	4	4	4	4	4	4	4	4
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
5	5	5	5	5	5	5	5	5	5	5	5
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
6	6	6	6	6	6	6	6	6	6	6	6
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
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I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
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9	9	9	9	9	9	9	9	9	9	9	9
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		
10	10	10	10	10	10	10	10	10	10	10	10
I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			I'M GONNA GETCHA GOOD! THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL			THE BEST OF 1990-1995 THE BAYBROS / UNIVERSAL		

Hits of the World is compiled at @billboard/1 london

NEW = New Entry RE = Re-Entry

Furtado, Mitchell, Nickelback Among Winners At Canada's SOCAN Awards

BY LARRY LEBLANC

TORONTO—With three wins, Canadian singer/songwriter Nelly Furtado was the big winner at the 12th annual Society of Composers, Authors, and Music Publishers of Canada (SOCAN) Awards, held Nov. 18 here.

DreamWorks/Universal artist Furtado—who did not attend the ceremony held at the Art Gallery of Ontario in Toronto—was honored for her compositions "I'm Like a Bird" and "Turn Off the Light" in the pop music category and received an international achievement award for "I'm Like a Bird." (Both titles are published by Nelstar Publishing.)

The event, hosted by country singer Paul Brandt and attended by 200 industry figures, honored the Canadian songwriters and publishers whose songs received the most radio airplay in 2001, as well as SOCAN members whose complete repertoire achieved the highest number of performances in their respective categories during 2001.

One of the evening's highlights was an emotional speech by SOCAN president Gilles Valiquette, who called on music creators to unite in order to protect their copyrights in the face of the "democratization of technology in the marketplace." Valiquette said, "One way to do this is to value this organization. We are SOCAN. We need SOCAN. But SOCAN needs us, too."

MITCHELL OVER THE MOON

Furtado was among the handful of celebrity no-shows at the event. Others included rockers Nickelback and Wave, country singer Carolyn Dawn Johnson, and rapper Kardinal Offishall. But the event did not lack star power—not even for the pres-

ence of Joni Mitchell, who received the William Harold Moon Award, recognizing her contribution in bringing international attention to Canada through her music throughout the course of her career.

Fighting back tears at the beginning of her acceptance speech, Nonesuch/Warner Music artist Mitchell then humorously led the audience through her emergence as a songwriter while in her teens in Saskatoon, Saskatchewan. "I've always said I'm getting out of the music business," Mitchell concluded. "Recently, I said it again. Well, I'm still here."

Speaking to *Billboard*, Mitchell recalls that her career took a com-



mercial downturn following her 1979 A&M Records album *Mingus*, a collaboration with late jazz bassist Charles Mingus. "I was advised not to do that album," the 1995 *Billboard* Century Award honoree said. "I was told I'd lose radio support. What did that have to do with making music? I'd do it again."

Another highlight was the acceptance of singer/guitarist/producer Myles Goodwyn of the National

Achievement Award. Goodwyn has fronted Montreal-based rock band April Wine since 1969.

A special achievement award was presented to Claudette Fortier for her contributions to Canada's music industry during her 25-year career of championing the rights of music creators and publishers. Fortier is the former GM of the Montreal-based Society for Reproduction Rights of Authors, Composers and Publishers in Canada and is currently its copyright and business-development advisor.

Writers earning international achievement awards were Steven Page and Ed Robertson for "Pinch Me," performed by their band Barenaked Ladies; Nadine Sheridan for "Young," co-written with Steven McEwan and Craig Wiseman; and performed by Kenny Chesney; and Gilles Godard for "That's the Kind of Mood I'm In," co-written with Richard Giles and Tim Nichols and performed by Patty Loveless.

MOST-PERFORMED SONGS OF 2001

Timeless 1970s songs by songwriters Terry Jacks, Ken Tobias, Kim Berly, and the late James Rey captured this year's SOCAN Classic Awards. These honors recognize songs that reached the 100,000-album mark in Canada's radio during 2001. Jacks won for his Canadian hit "Concrete Sea" (Gone Fishin' Music); Tobias for "Touch of Magic" (Martintown Music/Snowberry Music); Tobias for "Dream No. 2" and "Give a Little Love" (both Aboveboard Publishing/Cloquet Publishing/Pangaea Music); and Berly for "Minstrel Cypsy" (Open Wagon Music/Peermusic Canada).

The most-performed Canadian pop songs during 2001 were Furtado's "I'm Like a Bird" and "Turn Off the Light" and "California," co-written by Ben Dunk and Dave Thomson, performed by Wave, and published by BMG Music Publishing Canada.

The most-performed Canadian country songs were "Complicated," written and performed by Carolyn Dawn Johnson (EMI Music Publishing Canada); "Followed Her Around," co-written by Jimmy Rankin and Gordie Sampson (No Such Music/Song Dog Music) and performed by Rankin; and "Downtime," co-written by Johnson and Phillip Coleman (EMI Music Publishing Canada/Bluebird Music Canada) and performed by Jo Dee Messina.

The most-performed Canadian rock song was "How You Remind Me," written by Chad Kroeger, Mike Kroeger, Ryan Peake, and Ryan Vikeedal (Warner/Chappell Music Canada) and performed by Nickelback.

The most-performed Canadian urban song was "Money Honey," co-written by Kardinal Offishall and Sean Paul (Warner/Chappell Music Canada) and performed by Offishall.

NEWS LINE...



HANSEN

Emilinen was the biggest winner at the MTV Europe Music Awards Nov. 14 in Barcelona. The Interscope/Universal artist took trophies for best album (*The Emilinen Show*), best hip-hop artist, and best male singer. Kylie Minogue, Linkin Park, and Red Hot Chili Peppers each won two awards. A total of 25 awards were presented, including 10 regional honors; all are voted on by the public. MTV claims that 13 million votes were cast this year. To mark the 10th anniversary of the awards in 2003, the network is considering a change in format. MTV networks Europe president/CEO Brent Hansen says,

"I'll look at it from the bottom up. I don't want the show to be one of those things where you know what you're going to get."

LARS BRANDE

Japan's **Aves** Group of music-related companies recorded a half-year loss for the first time in its history between March and September 2002. Tokyo-based Aves announced a first-half net loss of 1.3 billion yen (\$10.6 million), compared with a net profit of 390 million yen (\$3.2 million) for the same period in 2001. Sales, however, were up 7.3% to 36.8 billion yen (\$301 million). For Aves Inc., the group's parent company, first-half sales were down from 20.7 billion yen (\$169.3 million) in 2001 to 19.2 billion yen (\$157 million), giving a net loss of 1.2 billion yen (\$9.8 million). The company says it expects better results for the whole year to March 2003, because of strong releases. As well as the Aves Inc. labels (with such imprints as Aves Trax, Aves Tune, and Cutting Edge), the group includes music-publishing, concert-promotion, nightclub-management, artist-management, and audio-software distribution companies.

STEVE MCCLURE

The **European branch** of the Global Entertainment Retail Assn. (GERA) has a new member, the Belgian Entertainment Retail Assn. (BERA). GERA Europe now represents retailers in the U.K., France, Germany, the Netherlands, and Belgium through their respective national organizations. BERA currently has only three members, the three biggest music retailers in the country—Sonix, Free Record, and PNC, jointly claiming more than 50% of music sales nationally—but aims to recruit other Belgian music merchants. FRIS Belgium managing director and BERA president Serge Couvreur says joining GERA Europe will enable the group to "liaise Belgian issues with the European point of view."



TOM FERGUSON

U.K. indie labels body the Assn. of Independent Music (AIM) has formed a consortium with nine European content, telecom, and technology companies to try to develop a commercial solution for distributing music via mobile phones. Through its new-media unit Musicindie, AIM has linked with mobile-phone maker Nokia, wireless operator Vodafone, and Greek music-TV channel MAD TV, among others, for the two-year project, called Musicall. Partly funded by the European Commission, Musicall aims to develop pilot schemes to learn what consumers want from wireless music services and to determine the most realistic business models.

JULIANA MORANTING



STAMOULIS

The **public prosecutor in Athens** has pressed charges against 11 police officers who were conducting an anti-piracy raid on a warehouse in the Greek capital and against a local broadcaster who covered the operation. The charges relate to a 1993 law that says accused criminals may be videotaped only with their consent or upon being proved guilty. The police officers were charged for allegedly facilitating the videotaping of the operation. Commercial TV channel Altera was charged for airing the tape. International Federation of the Phonographic Industry Greece GM Ion Stamoulis says, "After it's finally been getting through to authorities that CD piracy is a crime that should be punished, we have this incident that takes us back to where we started."

MARIA PAPAIOANNTIS

Tokyo-based Label Mobile, an online ring-tone provider, has joined Japanese telecommunications company KDDI in launching a new service, Music Direct. From the Record Companies, which will be available through cell phones in December. The service will feature 15- to 30-second excerpts from 15 Japanese record companies' current single releases, which can be downloaded to cell phones either wirelessly or for use as ring tones. Each song will sell for between 80 and 100 yen (66 cents to \$1.32 cents); 300 clips will initially be available. Labels taking part include Sony, Aves, Victor Entertainment, Toshiba-EMI, Universal, and BMG Funhouse; the first five of those companies jointly established Label Mobile in July 2001.

STEVE MCCLURE

Arena Victory for Warner/Chappell. Sony Music Australia vocalist Tina Arena has signed a new three-year publishing deal covering Australia and New Zealand with Warner/Chappell Australia. She was previously with EMI Music Publishing. Arena, who is negotiating a new deal for international publishing outside Australia, is currently recording new tracks for the European version (late early 2003) of her recent album *Just Me*, prior to writing her next album with partners in the U.K. and Nashville. Arena, who co-wrote her 1995 international hit "Chains," has had material recorded by other international acts, including Jo Dee Messina and LeAnn Rimes. Pictured signing the deal in Sydney, from left, are Warner/Chappell Music Australia creative manager Phil Jones, Arena, and Warner/Chappell Music Australia managing director Adam Lang.

Music & Media

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Eurochart Hot 100® Sing

Chart position	Weeks on chart	TITLE	ARTIST	Chart position
34	1	From Sarah With Love	Sarah Connor	34
35	1	Goodnight Lover	Imogen Stubbs	35
36	1	Don't Let Me Go	Imogen Stubbs	36
37	1	Immerveille	Lara Fabian	37
38	1	Je Sais (I Know)	Imogen Stubbs	38
39	1	Je Sais (I Know)	Imogen Stubbs	39
40	1	Je Sais (I Know)	Imogen Stubbs	40

Major Market Airplay

The most aired songs in Europe's leading radio markets

UNITED KINGDOM

Chart position	Weeks on chart	TITLE	ARTIST	Chart position
1	1	From Sarah With Love	Sarah Connor	1
2	1	Goodnight Lover	Imogen Stubbs	2
3	1	Don't Let Me Go	Imogen Stubbs	3
4	1	Immerveille	Lara Fabian	4
5	1	Je Sais (I Know)	Imogen Stubbs	5
6	1	Je Sais (I Know)	Imogen Stubbs	6
7	1	Je Sais (I Know)	Imogen Stubbs	7
8	1	Je Sais (I Know)	Imogen Stubbs	8
9	1	Je Sais (I Know)	Imogen Stubbs	9
10	1	Je Sais (I Know)	Imogen Stubbs	10

EUROPEAN RADIO TOP 50

Chart position	Weeks on chart	TITLE	ARTIST	Chart position
1	1	From Sarah With Love	Sarah Connor	1
2	1	Goodnight Lover	Imogen Stubbs	2
3	1	Don't Let Me Go	Imogen Stubbs	3
4	1	Immerveille	Lara Fabian	4
5	1	Je Sais (I Know)	Imogen Stubbs	5
6	1	Je Sais (I Know)	Imogen Stubbs	6
7	1	Je Sais (I Know)	Imogen Stubbs	7
8	1	Je Sais (I Know)	Imogen Stubbs	8
9	1	Je Sais (I Know)	Imogen Stubbs	9
10	1	Je Sais (I Know)	Imogen Stubbs	10

Remastering the m



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NEW ENTERTAINMENT MEDIA

Sinatra, Elvis, Stones Go Platinum

IFPI Europe Awards Recognize Golden Oldies And Current Artists

BY PAUL SEXTON

LONDON—October's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certifications represented a particularly broad church of music—not merely among mainstream artists—from Norah Jones to Nelly. Among the 11 discs shipping 1 million or more units were albums containing recordings from the 1960s and the pre-rock 'n'roll mid-'50s.

The latter disc, *My Way: The Best of Frank Sinatra* (Reprise/Warner Music International [WMI]), moves to a triple-platinum in the IFPI survey. The durable 24-track retrospective achieves this on the fifth anniversary of its release and just as WMI releases an upgraded, 46-track double-CD version.

Two more all-time giants with Platinum Europe discs, as the current Rolling Stones and Elvis Presley compilations mount the winners' rostrum—in Presley's case, for the second month in a row. The Stones' *Forty Licks* (Virgin/ABC/Decca) proved a timely certification, coinciding with the 40th anniversary of the Stones' first-ever studio recordings Oct. 26, 1962, in North London.

Elvis 30 #1 Hits (RCA) accelerates to 2 million European shipments, having reached 1 million last month. The highly successful compilation is now the King's first to win an IFPI award. *The Essential Collection* went European platinum in 1998. The Stones made their previous appearances among these honors in 1996, when *Exile on Main St.* and *London Lounge* reached 1 million shipments.

"Compilation albums are very good for the CD format," notes Rolling Stones drummer Charlie Watts, putting his trademark dickhead on hold for a moment. "To carry you through 70 minutes, what's great

is you have [a number of] songs you can sing along with and [some] you've never heard." (*Forty Licks*

ment in check. "Exactly," he says. "That's why it's not and not 'years.'"

Max Hole, senior VP of marketing and A&R at Universal Music International, oversaw that company's negotiations with EMI, ABKCO, and the Stones that led to the completion of *Forty Licks*, but he says: "The turning point for the best-of was definitely Jagger speaking to [ABKCO founder] Allen Klein directly."

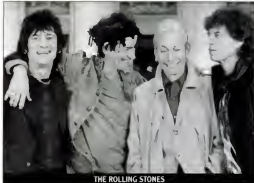
Other compilations figuring in the October list were Bryan Adams' *The Best of Me* (A&M), which hit 2 million shipments, and Duran Duran's *Greatest Hits* (EMI), reaching 1 million. Italian superstar Eros Ramazzotti registered a relatively rare platinum entry for a live album, as *Eros Live* (Ariola) followed the 2 million European shipments logged last December by his *Splendore* set.

Jones' Come Away With Me (Parlophone/Blue Note), Nelly's *Nellyville*, and Bon Jovi's *Bounce* (Mercury) all won their first IFPI recognition for 1 million shipments each, while Red Hot Chili Peppers soared to 2 million with *By Your Side* (WMI).

Finally, Santana has made a swift start in the stern task of following the six-times Platinum Europe status of the group's previous multi-million-selling album, *Supernatural*. The follow-up, *Shaman* (Arista), reached its first 1 million within days of release, having entered the Italian and Swiss charts at No. 1 and immediately reached the top 10 in nine other European countries.

Carlos Santana describes the new album as "very vast. In fact, there is no framework [for it]. When the [World Trade Center] towers went down, I knew I had to step up to the plate and write some music to bring unity and harmony."

More Platinum Europe information is available at ifpi.org.



THE ROLLING STONES



SANTANA



contains four new Stones recordings made in Paris in spring 2002.

Mike Jagger adds, "I thought it was a good time to put out this kind of record. We've got a lot of stuff for an album that could come afterwards."

But for all the excitement of reaching a new generation of fans with *Forty Licks*, Keith Richards considers it important to keep the nostalgia ele-

Play's The Thing For Danish Music Scene

BY CHARLES FERRO

COPENHAGEN—The organizers of Play Danish Day, the Oct. 31 event that promoted the domestic music scene here, are looking to repeat the experience.

The initiative was coordinated by the Danish Music Information Center (MIC)—which operates under the aegis of Denmark's Ministry of Culture—and authors' rights body KODA. According to MIC director Birgit Bergholt, "The goal was to raise awareness of our own musical culture, background, and identity."

In a global cultural landscape where it can be difficult to recognize our heritage, Danish music is not the same today as it was just 10 years ago, given the global scope of cultural integration." Bergholt says plans are already being made for a repeat of the initiative, though next year's event will have a different, as yet unspecified angle.

The day was intended to raise the profile of all facets of Danish music, whether performed by domestic or international talent, giving particular exposure to Danish-language material. Broadcasters were urged to play as much Danish music as possible, and promoters at venues across the country were encouraged to add Danish acts to their lineups.

"It's important to bolster belief in Danish music and the industry, along with Danish-language lyrics, as opposed to some of the Danish-tinted English-language material with shoddy language," Universal A&R director Claus Lund-Petersen comments. "Plus, it was done on a broad scale and hit all media. I think it should be a quarterly event—or at least twice a year."

On Oct. 31, the state-owned Danish Broadcasting Corp. (DR) gave over most of the day's airtime to Danish acts on its flagship national top 40/public service radio station P3, although the country's commercial

stations supported the initiative to a far lesser degree. National market leader P3's programming policy already requires it to play around 40% local repertoire.

Danish TV stations scheduled a modest amount of extra music-related programming to tie in with the event, but gave substantial coverage to a certain-rare for the actual day, an Oct. 29 conference titled "Play Danish—A Conference on Danish Music and Identity." Staged in Copenhagen by MIC and KODA, the conference featured four key speakers

addressing issues relating to popular, traditional, folk, and classical music. Most of the 125 participants represented various Danish organizations, and mainstream topics were largely eclipsed by discussions of various niche genres. The conference was capped by a Q&A forum, with a panel including International Federation of the Phonographic Industry

Denmark chairman/EMI Music president Michael Ritto and DR director of music policy Erik Frederiksen.

Torben Borch radio promoter at Sony Music, reflects that Play Danish was "a good initiative." But he adds, "What was needed was local commercial radio stations to fully participate—but they have budget demands and tend to play international music [which is subject to lower performing-rights rates]. It's great P3 supported it, but I still wish they'd played some more tracks you don't normally hear, new acts."

Petersen insists that the day "illustrated what we can do in diverse genres, so listeners/viewers realize what is out there, instead of the 10 acts or so that get heavy play. It's valuable to expose new genres and raise awareness of the history of Danish music."

Bergholt concludes, "Given the press coverage, I'd say we reached our goals."



BERGHOLT

APRA Reports Record Income Results in 2001/2002

BY CHRISTIE ELLIZER

SYDNEY—The Australasian Performing Right Assn. (APRA) posted record results for the year ended June 30, 2002.

At its annual general meeting Nov. 8 in Sydney, APRA reported that gross revenue from Australia and New Zealand had reached a record high of \$100 million Australian (\$57 million), up from \$96.7 million Australian (\$55.1 million) in the 2000/2001 period. The international success of Australasian bands, films, and TV series meant that more than \$16 million Australian (\$9.3 million) in gross revenue came from overseas sources—up from the previous year's figure of \$15 million Aus-

tralian (\$8.55 million), setting another record.

Altogether, \$85.6 million Australian (\$48.7 million) was distributed to APRA's 33,404 composer, songwriter, and publisher members and its overseas affiliates. The figure was \$82.7 million Australian (\$47.1 million) in 2000/2001.

Brett Cottle, CEO of the 76-year-old collection society, says: "Of our 18 streams of revenue, 15 went up. Given that many companies in the entertainment industry are [finding] it hard, this was an unexpected result."

APRA also manages the Australasian Mechanical Copyright Society (AMCOS); the joint revenue of the two bodies total \$121 million Australian (\$68.9 million).

AMCOS 2001 publisher members received \$17.4 million Australian (\$9.9 million) from the collection of mechanical royalties, down from \$18.8 million Australian (\$10.6 million) in the previous term.

Operating on a low cost ratio of 14.97%, APRA has been aggressive in finding new sources of income in recent times. During the 2001/2002 period, it negoti-

ated an annual increase in license fees of \$600,000 Australian (\$342,000) from the government-run ABC TV and radio network and collected \$1 million Australian (\$570,000) in fees from the pay-TV sector. The body also secured \$1 million Australian in license fees from businesses using music-on-hold.

APRA also raised its fee rate for New Zealand commercial radio stations, which previously paid 2.3% of gross advertising revenue for FM stations and 2% for AM formats. APRA took the dispute to arbitration in 2001, since July, Kiwi stations with music formats have had to pay APRA 2.6% of gross advertising revenue and talk stations a flat 1%.



COTTE



Billboard EUROPEAN QUARTERLY



EURO STRATEGIES: Are They Paying Off?

**Majors Revamp Labels And Marketing
To Survive During Tough Times**

BY ADAM HDWORTH

LONDON—No man is an island, nor is any product manager, A&R exec or marketing VP. That's the message emanating from the multinational major labels in Europe as they aim to reverse the trend of tumbling sales. One key strategy: creating clearer channels of communication and cooperation between their regional offices.

The latest global sales figures from IFPI, the International Federation of the Phonographic

music sales have dropped in value 5.1%. "I'd like to say I'm surprised, but I'm not," says Burger, who stresses, "Our chart share is higher than it's ever been in singles and albums."

For this European Quarterly report, Billboard spoke to senior executives with European responsibility at each of the five multinational major labels about the steps they've taken to sell music in tough times and how those efforts are paying off.

GREAT MUSIC FROM ANYWHERE

The chart-topping success across Europe of RCA's *Elvis: 30 #1 Hits* is a prime example of BMG's efforts with Anglo-American repertoire, to clearly "prioritize what we see as potentially big sellers," says Tim Bowen, CEO, BMG Europe. The Elvis campaign, he says, "was extremely well-focused and ensured the album went to No. 1 in 17 countries."

BMG Europe's appointment in July of Yoel Kenan as senior VP of marketing was aimed at ensuring "immediate and clear communication between the repertoire owner and seller," says Bowen. "We've seen that operate extremely well with Pink and Avril Lavigne," he says, while new projects from Christina Aguilera, the Foo Fighters and Santana should see similar payoffs. "It's totally important that the guy who sells a record in Belgium, for example, is close to the guy providing the artists or parts of the advertising in New York. This applies to all artists. That's the Anglo-American approach."

With European repertoire, BMG

Continued on page EQ-10



Sony's Burger

Industry, heap more misery on an industry still reeling from a 5% drop in worldwide record sales last year. In the first half of 2002, sales of recorded music worldwide fell 9.2% in value, while unit sales dropped 11.2%. In Europe, overall sales fell in value by 7.5% and by 7.4% in units.

"It's a tough market—it's never been more difficult to make money," acknowledges Sony Music Entertainment Europe president Paul Burger. In the U.K., where depth of repertoire traditionally ensures strong results, recorded



Kent

SWEDEN'S HOMEGROWN TALENT HELPS STABILIZE MUSIC SALES

Performers And Producers Give Country International Impact

BY JEFFREY DE HART

STOCKHOLM—While music sales in key European markets dropped more than 7% in the first half of this year, Sweden is holding its own. In a global business climate threatened by online piracy and CD-burning, executives here express optimism about the fourth quarter, the coming year and beyond.

Western European markets saw a 7.5% drop in sales value and a 7.4% drop in units during the first six months of 2002, according to figures released in October by the International Federation of the Phonographic Industry (IFPI). However, the IFPI's report singled out the strength of Sweden, a market known for the international appeal of its artists, writers and producers. According to half-year figures from Gramofon Leverantörernas Förening—or GLF, the Stockholm-based affiliate of the IFPI—music shipments in Sweden rose 2.3% in value and 11% in units (see sales box, page EQ-4).

What's clear is that Sweden's efforts to develop homegrown acts for the global market have helped maintain local sales this year as well.

"We had a dramatic downfall last year compared to other markets in Europe, which have had their decreases kicking in this year," says Gert Holmfred, MD of Universal Music Sweden. "The question is, will the market increase in volume in the last three months of 2002, as it did last year?"

New third-quarter figures show total sales volume up 1.9% but sales value down 3.3%. Fourth-quarter sales should benefit from the traditionally strong sale of releases from both international stars and local artists—the latter seen as the source of the market's strength for the first half of 2002.

"The overall prospects for the Swedish market clearly remain encouraging," says Mattias Wachtmeister, A&R director for Warner Music Sweden. "From an A&R point of view, Sweden is a fertile breeding ground for performing artists, as well as producers. The overall feeling is that this is where tomorrow's international superstars are being groomed."

Wachtmeister suggests that Sweden is following international trends in returning to a quest for "real" artists. And the key word would be "guitar" as opposed to "dance." "We will also continue to exploit the opportunities brought to us by our rich catalog," he says, "with a focus on bringing older consumers back to the music market."

Executives debate whether the industry's focus should fall on older fans (the majority of record buyers in Sweden are age 35 or older) or pull in younger buyers. "I am a bit worried about the business way of 'thinking young,' as most records produced are for 16-year-olds," says Marie Ledin, MD of Anderson Records. "We tend

Continued on page EQ-1

6 GOLD AWARDS

5 HIT SINGLES

SKIN ON SKIN

ONE NITE STAND (OF WOLVES AND SHEEP)

FROM SARAH WITH LOVE

FRENCH KISSING

LET'S GET BACK TO BED BOY

4 PLATINUM AWARDS

3 MILLION UNITS SOLD

2 GREAT ALBUMS

UNBELIEVABLE

GREEN EYED SOUL

1 SUPERB ARTIST

sarah connor



THE NEW ALBUM
UNBELIEVABLE
OUT NOW



VIVA COMET 2001 "BEST NEWCOMER" • ECHO AWARD "BEST FEMALE ARTIST, NATIONAL" • TOP OF THE POPS AWARD
GOLDENE EUROPA "MOST SUCCESSFUL NATIONAL FEMALE ARTIST" • SILBERNER BRAVO-OTTO "FEMALE ARTIST OF THE YEAR"

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EQguide

MUSIC & MEDIA EUROCHART

TOP 20 SINGLES

(Jan. 1 to Nov. 9, year-to-date)

1. Shakira, "Whenever Wherever/Suerte" (Epic/Columbia)
2. Eminem, "Without Me" (Interscope)
3. Las Ketchup, "Asereje/The Ketchup Song" (Columbia)
4. Nickelback, "How You Remind Me" (Roadrunner)
5. Mad'House, "Like a Prayer" (Bio/Various)
6. Pink, "Get the Party Started" (Arista)
7. Shakira, "Underneath Your Clothes" (Epic/Columbia)
8. Robbie Williams & Nicole Kidman, "Somethin' Stupid" (Chrysalis)
9. Bratisla Bares, "Stach Stach" (M6 Int.)
10. Tiziano Ferro, "Perdono" (EMI)
11. Elvis vs. JXL, "A Little Less Conversation" (RCA)
12. Enrique Iglesias, "Hero" (Interscope)
13. Anastacia, "Paid My Dues" (Epic)
14. Kylie Minogue, "Can't Get You Out of My Head" (Parlophone)
15. Sophie Ellis Bextor, "Murder on the Dancefloor" (Polydor)
16. Avril Lavigne, "Complicated" (Arista)
17. Afrosman, "Because I Got High" (Universal)
18. Indochine, "J'ai Demandé à la Lune" (Columbia)
19. Mark Lavoine & Christine Marocco, "J'ai Tout Oublié" (Mercury)
20. Star Academy, "La Musique" (Island)

TOP 20 ALBUMS

(Jan. 1 to Nov. 9, year-to-date)

1. Shakira, *Laundry Service/Servicio de Lavandería* (Epic/Columbia)
2. Anastacia, *Freak of Nature* (Epic)
3. Celine Dion, *A New Day Has Come* (Columbia/Epic)
4. Eminem, *The Eminem Show* (Interscope)
5. Robbie Williams, *Swing When You're Winning* (Chrysalis)



Shakira

6. Nickelback, *Silver Side Up* (Roadrunner)
7. Enrique Iglesias, *Escape* (Interscope)
8. Pink, *Missundaztood* (Arista)
9. Red Hot Chili Peppers, *By Your Side* (Warner Bros.)
10. Alicia Keys, *Songs In A Minor* (J)
11. Soundtrack, *The Lord of the Rings/The Fellowship of the Rings* (Polygram)
12. Kylie Minogue, *Fever* (Parlophone)
13. Norah Jones, *Come Away With Me* (Blue Note)
14. Moby, *18* (Mute)
15. Alanis Morissette, *Under Rug Swept* (Warner Bros.)
16. Bruce Springsteen, *The Rising* (Columbia)
17. Linkin Park, *Hybrid Theory* (Warner Bros.)
18. Elvis Presley, *Elvis 30 #1 Hits* (RCA)
19. Coldplay, *A Rush of Blood to the Head* (Parlophone)
20. Britney Spears, *Britney* (Jive)

The EQ Review
A Quarterly Roundup Of Noteworthy Upcoming Releases

BY PAUL SEXTON

LONDON—Around Europe, there's plenty of new talent peeping out from behind the curtain, waiting for a big debut in the first quarter of 2003. "We had a pretty good year [in 2002] with breaking new acts," says Max Hole, senior VP of marketing and A&R at Universal Music International, who singles out English pop-dance breakthrough Sophie Ellis Bextor among domestic signings. "But there are certainly some new artists we're going to be focusing on delivering in the first quarter, especially [Russian female duo] T.A.T.U., who've already broken in Eastern Europe. There are some countries that haven't started yet that will really push them. I was hoping we'd get a *Sing* album in the first quarter, but I think it's more likely to be April or May."

At press time, many other label release schedules for the period had yet to come into sharp focus. But Source is relishing a sophomore release from modic modern rockers **Turin Brakes**, whose debut set, *The Optimist*, won a Mercury Music Prize nomination and went on to sell 200,000 copies in the U.K. alone, according to the label. Virgin, parent to the Source, has launched an "early awareness" initiative on the band's turbinakes, which contains a "hidden" CD-ROM-driven content only accessible to those with a copy of *The Optimist*. The upcoming set is produced by Tony Hoffer, whose credits include Beck, Supergroup and Air. Apart from Turin Brakes, new-year priorities at EMI include other baby acts such as **Athlete**, **Audio Bullys** and Norwegian band **Kings Of Convenience**, plus a sophomore set from singer-songwriter Ed Harcourt. Mike Allen, VP of international for EMI, says the quarter will also feature new albums from heavy hitters such as **Massive Attack** and **Mel C**, the former Spice Girl, whose first solo set, *Northern Star*, was a major European sell.

Swedish label PlayGround's most valuable players in the first quarter of 2003 include the **Teenage Idols**, described by PlayGround's John Cloud as "garage-rock-soul-punk," at pop act **Nicole Laye** and double-platinum-selling rock set the **Rasmus**. At the offices of "major indie"

Sanctuary, VP of international marketing and promotion Julian Wall is relishing the first studio album from **Morrisey** since 1997's *Maulwort*. A newly recorded live album from **Souslik & the Banishes** is also on tap for early 2003 release, he notes, to help "further establish the label's position as a force to be more than reckoned with."



T.A.T.U.

Danish pop duo **Junior Senior**—whose track, "Move Your Feet," on indie Crunchy Frog, led to not one but two deals with majors—is now set for new-year expansion into the U.K. The song was licensed to Capitol in the U.K., while Universal, which has rights elsewhere, has targeted Holland, Italy, France and Germany as its early priorities. A British release is due on Jan. 13, followed by another single and then the album *D-Don't Stop the Beat*. The group's Junior describes the track as "simple and extroverted."

Indie label Flying Sparks, the company behind the success of 56-year-old singer-songwriter **Gordon Haskell**, has a second single from his current album, *Shadows on the Wall*, due early next year. MD Ian Brown is also excited about *Songs From The Gutter*, the new album by feisty 23-year-old, Oxford-born **Thea Gilmore**. The album has been released on Gilmore's own Shameless label as a joint venture by Flying Sparks and Hot. Gilmore's new album delivers on the promise of her previous releases, *Burning Doreally* and *The Lipstick Confessions*. It's already winning considerable U.K. media acclaim, both for Gilmore's original material and her cover of Bob Dylan's "I Dreamed I Saw St. Augustine."

At WEA, British dance act **Chicane** (writer-producer Nick Braegridle) will return in Janu-

ary with the single "Love on the Run" on the new M imprint, formed by Warner/Chappell Music creative director Mike Sault. An album follows in the spring, with contributions from **Jewel** and **Bryan Adams**, the latter already closely associated with Chicane via his vocals on the U.K. No. 1 single "Don't Give Up."

Liverpool band **Space** sold an estimated 800,000 copies of its debut album, *Spiders*, during a hot chart period for the band between 1996 and 1998, when it also racked up U.K. top-10 singles with "You and Me Against the World," "Avenge the Angels" and "The Ballad of Tom Jones," featuring **Cerys Matthews**, then of Catatonia. The group has now signed to Mutant, a new label formed by their producer Stephen Lironi and manager Mark Gowsley, and will return early in 2003 with the album *Suburban Rock 'n' Roll*.

A new name on the indie scene via the ever-cutting-edge Pierce Panda is the **Rain Band**. The Manchester-based outfit, fronted by singer Richard Nanceolis, has been turning heads at recent live shows, including dates with Hut/Virgin's Music, and their debut album follows a recent double-sided single, "The World Is Ours" and "The Runaways." **The Chieftains** are aiming for a March release of the DVD version of their momentous Sept. 30 concert at the famous Ryman Auditorium in Nashville, with which they launched their current RCA Victor album, *Down the Old Plank Road*. "Ten years ago, we did the *Another Country* album, and it got us two Grammys," says Chieftains leader and producer **Paddy Moloney**. "I had about five tracks left to cover, and I'd been adding one or two since, always with the intention of bringing out another country album."

BMG Europe senior VP of marketing Volker Koen is looking toward first-quarter releases by **Annex**, **Lenny**, **Dido**, German alternative rockers **Gonos** and Finnish rock act **HIM**. Also on the schedule are a debut set by British pop newcomer **Sarah** and a sophomore release on Dave Bates' db label by singer-songwriter **Tom McRae**, whose self-titled debut in 2000 was nominated that year for the Mercury Music Prize. ■

SWEDEN'S TALENT

Continued from page EQ-1

to forget we have older people who are very interested in music, and they are willing to spend their money on artists and albums."

Torgny Sjöb, MD of indie Playgroup Music Scandinavia, says, "It has become more difficult to break new artists. The last year's focus on TV-advertised records has produced a backlash for the whole industry. Marketing costs exceed the income of various projects, and, as a result, there is less investment in new music and developing acts." A good portion of sales volume thus far in 2002 has come from mid- and low-price catalog product heavily advertised on TV.

Those results have been possible due to the depressed price of media time. "At the same time the market has been flat, we have had a media recession in Sweden," says Jonas Siljemark, CEO of Bonnier Amigo Music Group. "Thanks to that, the labels managed to sell a lot of records on TV by actively repackaging catalog and going to TV to sell to the 40-plus market. If the media recession had not happened, then we would have had a small decline."

SELL, SELL, SELL

Retailers, in turn, have had their share of turmoil, with buyouts, new management, inner-city store clos-

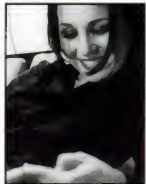


The Hives

ings and new stores in the suburbs. The stores are getting bigger but fewer in number. Retailers hope to capitalize on events like the Swedish Hit Music Awards, which is being coordinated with a yearly retail sales meeting in November, in addition to events like the Swedish Grammis award show.

In the struggle to lure consumers, retailers are forced to ignore niche acts. "We are facing a concentrated ownership of media outlets and retailers," Sjöb observes, but that means "more and more focus on the major and

mainstream artists, which is a negative development for independent record companies and developing acts." As a result, he says, "Retailers are more careful regarding initial orders. In the long run, we will suffer even more if media and retail won't help with developing acts."



Sophie Zelmani

Ultimately, however, it is the music that gets the public into the stores. "Swedish consumers are music lovers and, when good music turns up, the Swedish consumer goes buying," Holmfred says. "We have seen proof of that several times during the year. Releases by Eminem, Kent, Anastacia and Shakira show that there is still quantity to get out of the Swedish market. That puts pressure on

exports thus far in 2002 are Abba (including the new independent compilation *The Definitive Collection*), the Hives, Millencolin (both Burning Heart releases and both Top-10 hits in Australia) and A'Peels (Stockholm Records), with other indie releases, such as Soundtrack Of Our Lives (Warner, Universal in the U.S.) and Lambretta (Universal).

One aspect of the business that has yet to be affected by stagnant sales is touring, perhaps because it is becoming more event-driven and targeted at a 35-plus demographic. A few tours dominated the circuit this summer (which had some of the best weather on record in 100 years), including Tomas Ledin, Magnus Uggla and Kent, all acts that had album releases timed with the tours. Also, the addition of Mondo and Debaser, two mid-sized venues in Stockholm, should give Stockholm's live scene a boost.

However, fear still looms over promoters. "The touring business hasn't so far been hit by the decreases or a demoralized market," but among the promoters and agents is the feeling that they will be hit by this soon as well."

A TAXING PROBLEM

Looking ahead, Swedish music executives agree on two basic problems they jointly face, one global and one local: online piracy and the Swedish sales tax. "We need to make progress on solutions for home-copying and illegal piracy," says Dag Håggqvist, MD of Gazell Records and chairman of GLF, the Swedish IFPI group. "We need to get sympathy and respect for the artists and the legal product. That is something we are going to work very hard on."

Anderson Records' Marie Ledin says the challenge is to make more people interested in buying music, rather than downloading it. "To succeed, the business has to understand the next generation of distribution—such as cell phones and computers—and buying new and old songs, building up libraries of tracks as well as albums. The DVD market will explode in Sweden within the next year."

Ledin also points to the sales model offered by paperback books, which have recently found their way into grocery stores with great success. "Do the same with the albums," she says. "Have a best-selling album sold in cheaper packaging six months after its release, in food stores, at train stations and airports."

"We have to do nice packaging with added value," Siljemark counters. "It's not so difficult for the record industry to do that and give it to the consumer. We have

SWEDEN'S TOP 10 ALBUMS

(January–September 2002)

1. Kent, *Vapen & Ammunition* (RCA)
2. Magnus Uggla, *Klassiska Måstenverk* (Columbia)
3. Various, *Meisefestival 2002* (Master Gramofon)
4. Tomas Ledin, *Hela Vintern* (Anderson)
5. Weeping Willows, *Into the Light* (Grand Recordings/Virgin)
6. The Real Group & Eric Ericson, *Stämning* (Virgin)
7. Helen Sjöholm, *Visor* (Mono)
8. Sophie Zelmani, *Sing and Dance* (Columbia)
9. Benny Andersson, *Benny Andersson's Orchestra* (Mono)
10. Caesars Palace, *Love For the Streets* (Dolores/Virgin)

Source: GLF

SWEDISH MUSIC SALES

(January–June 2002)

- Total shipments, in volume, rose 11%, to 12.7 million units.
- Total shipments, in value, rose 2.3%, to 657.8 million kronor (\$69.2 million).
- CD album shipments, in volume, rose 9.1%, to 10.1 million units.
- CD album shipments, in value, rose 1.2%, to 607.7 million kronor (\$65.9 million).
- Music-related DVD shipments, in volume, rose 189.2%, to 56,000 units.
- Music-related DVD shipments, in value, rose 16.3%, to 6.7 million kronor (\$705,000).

Shipments of other formats, including cassettes, singles and LPs, each decreased more than 15% in volume and value.

Source: GLF

AIRWAVES EVOLVE IN SWEDEN

Following the long domination of the airwaves by state-run radio, commercial broadcasters have earned equal footing with their state-owned counterparts—and, in some cases, may have even surpassed them. Swedish pop stations that report their playlists regularly to Billboard's sister publication, *Music & Media*, include the state-run P5 and P3 in Stockholm and commercial stations Rik FM, NRJ/Energy and Power Hit Radio, each in Stockholm, and Hit 94.2 in Bromma.

However, like other commercial stations around the world, the playlists of the commercial outlets in Sweden vary little from a top-20 format, making it difficult for labels to get new artists played. Universal Music MD Gert Holmfred sees commercial radio in Sweden more akin to a "jukebox" than a tool to promote new music and artists.

In the view of Marie Ledin, MD of Anderson Records, "The most interesting radio station that began broadcasting this year is the Metro station that broadcasts only Swedish music. It will be interesting to follow and see if people like the station."

—Jeffrey De Hart

behind-the-scenes and concert footage; we just have to learn how to package it." He suggests making bonus material available on full-price product, then deleting it on mid-price releases.

Siljemark agrees with Ledin about new technology but doesn't see it as having an immediate impact. "When G3 mobile phones are in use, music sales will increase," he says. "G3 was supposed to start next year, but the phone companies have huge infrastructure costs, so it won't get [there] for three years, maybe four. That business will generate income before the Internet does. The file-

sharing business has destroyed the market on the Net."

On the sales tax issue, Håggqvist at GLF points out that the tax for books and magazines was lowered to 6% on Jan. 1 and has led to a massive increase in book sales, far greater than the industry anticipated. Yet the sales tax on CDs remains at 25%. "It is a rather involved political matter that is connected with the European Union," he says. "Although it's complex, we feel we have a good argument that music should be treated as a cultural expression, like books. There is no reason why we should be discriminated against." ■

Rive droite MUSIC

*We would like to
welcome our new team of
writers & producers*

*Lenna Bauerly • The Jag
Darrell Brown • Jim Brickman
Matt Brown "B12the1" • Aaliyah
Jess Cates • Plus One
Lee Curle & Phil Nicholas • Aaron Carter
Bea Eden & Simon Stirling • Bellepop
Ben "Jammin" Robbins • Tina Arena
Laurent Gueneau • Gipsyland
Nicolas Haas • Citroen
Daniel Ott • Smash!!*

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Great Productions!
Big Hits!*



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Tel: +33 (0) 1 42 12 52 72 Fax: +33 (0) 1 42 12 52 75 Email: 13bismusic@13bis.com

BMI LONDON AWARDS

MILLION-AIRS

2 MILLION 2001

ROCKSTAR ENERGY IN THE SKIN
ROCKSTAR ENERGY (PRS)
ARTEMIS MUSIC/EVERETT BV (BUMA)
SCOTT PILGRIM VS. THE ZOMBIES
SCOTT PILGRIM (PRS)
LAURENCE WEISS

THE BRITISH IS BACK

SIR ELTON JOHN (PRS)
READ OVER MEALS
POLAND OKAZAL (PRS)
CHIT SMITH (PRS)

WE BEEN FIGHTING ABOUT YOU

JIMMY CHAMBERS (PRS)
GEORGE CHAMBERS (PRS)
JIMMY HILLS (PRS)
WILLY W (PRS)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

IN YOUR EYES

PETER DINKEL (PRS)
REAL WORLD MUSIC LTD. (PRS)

LIFE AND LET DIE

SIR PAUL MCCARTNEY (PRS)
EMI UNITED PARTNERSHIP LTD. (PRS)
MPL COMMUNICATIONS LTD. (PRS)

100% ME SO

JOHN LENNON (PRS)
SIR PAUL MCCARTNEY (PRS)
MPL COMMUNICATIONS LTD. (PRS)

WE LIVE IN THE SKIN

HOWARD JONES (PRS)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

SAVE YOURSELF

CADLE EYE CHERRY (STIM)
KODAM MUSIC (STIM)
WARNER/CHAPPELL MUSIC PUBLISHING LTD. (PRS)

SMILE & SWEET SMOKE LIPS

GEORGE STEPHENS (PRS)
BMI MUSIC PUBLISHING LTD. (PRS)

COMMENTS ON THE NIGHT

RICHARD KERR (PRS)
RONDOR MUSIC (LONDON) LTD. (PRS)

2002

LOVE WILL KEEP US ALIVE

EM CHANDEL (PRS)
PETER VALE (PRS)
BMI MUSIC PUBLISHING LTD. (PRS)
FREEDOM SONGS LTD. (PRS)
WARNER/CHAPPELL MUSIC LTD. (PRS)

3 MILLION

2001

DON'T SLEEP IN THE SUMMER

TONY HATCH (PRS)
JACQUE TRINITY (PRS)
SONY/ATV MUSIC PUBLISHING LTD. (PRS)

SAVE YOUR LOVE LATELY THAT I LOVE YOU

WAM MORRISON
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

WE'RE JACK OF ALL

SIR MICK JAGGER (PRS)
KEITH RICHARDS (PRS)

THAT'S TO LIVE

JOHN LENNON (PRS)

WHILE YOU SEE A CHANGE

STEVE BRINDO (PRS)
WILL JENNINGS

PS LTD. (PRS)

WAVE NIGHT

VAN MORRISON

REDEFINITION

ERIC CLAPTON (PRS)
E.C. MUSIC LTD. (PRS)
WARNER/CHAPPELL MUSIC INTERNATIONAL LTD. (PRS)

2002

WE'VE BEEN THE SUMMER

PETER DINKEL (PRS)
BOUNCE MUSIC LTD. (PRS)
KODAM MUSIC PUBLISHING CO. LTD. (PRS)

WE'VE BEEN

SIR ELTON JOHN (PRS)

SMILE TOGETHER

JOHN LENNON (PRS)

SOFT ON THE SUN CATCH YOU DRYING

LES CHADWICK (PRS)
LES MAURICE (PRS)
FRED MARCUM (PRS)
GERY MARCUM (PRS)
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

SWOON

BARRY RUBE (PRS)
ROBIN GIBB (PRS)
GIBB BROTHERS MUSIC/BMG (PRS)

A HARD DAY'S NIGHT

JOHN LENNON (PRS)

IT'S NOT UNUSUAL

GORDON MILLS (PRS)
LES REED (PRS)
UNIVERSAL MUSIC PUBLISHING LTD. (PRS)
VALLEY MUSIC LTD. (PRS)

KISS FROM A ROSE

REAL (PRS)

PERFECT SONGS LTD. (PRS)

LOVE IS ALL AROUND

REC PRESLEY (PRS)

A SUMMER SONG

CLIVE WETCAFE (PRS)

KEITH MOORE (PRS)

CHAD STUART

EMI MUSIC PUBLISHING LTD. (PRS)

TO SIA, WITH LOVE

DON BLACK (PRS)

MARK LONDON (PRS)

SCREEN GEMS/EMI MUSIC PUBLISHING LTD. (PRS)

TRUE

DARK KEMP (PRS)

REFORMATION PUBLISHING CO. LTD. (PRS)

WE CAN WORK IT OUT

JOHN LENNON (PRS)

A WORLD WITHOUT LOVE

JOHN LENNON (PRS)

YOU GOTTA BE

DEVEY (PRS)

ASHLEY INGRAM (PRS)

BMG MUSIC PUBLISHING LTD. (PRS)

SONY/ATV MUSIC PUBLISHING LTD. (PRS)

YOU REALLY GOT ME

RAY DAVIS (PRS)

EDWARD KASSNER MUSIC CO. LTD. (PRS)

4 MILLION

2001

REI (PRS)

JOHN LENNON (PRS)

2002

CHOCOLATE ROCK

SIR ELTON JOHN (PRS)

BERNIE TADPOH

UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

EVERYTHING I DO I DO IT FOR YOU

RICHARD KAMEN

HIGHER LOVE

STEVE BRINDO (PRS)

WILL JENNINGS

PS LTD. (PRS)

RONDOR MUSIC (LONDON) LTD. (PRS)

WHY CAN YOU MEND A BROKEN HEART

BARRY DIBB (PRS)

ROBIN GIBB (PRS)

GIBB BROTHERS MUSIC/BMG (PRS)

KING OF THE SEASONS

VERULAN MUSIC CO. LTD. (PRS)

5 MILLION

2002

GARAGE

SIR ELTON JOHN (PRS)

BERNIE TADPOH

UNIVERSAL MUSIC PUBLISHING LTD. (PRS)

WHY CAN YOU MEND A BROKEN HEART

SIR MICK JAGGER (PRS)

KEITH RICHARDS (PRS)

PS LTD. (PRS)

ERIC CLAPTON (PRS)

IN DORDON

E.C. MUSIC LTD. (PRS)

WARNER/CHAPPELL MUSIC INTERNATIONAL LTD. (PRS)



SONG OF THE YEAR 2001

ROBERT S. MUSEL AWARD

DESERT ROSE

WRITTEN BY

STING (PRS)

PHONOMIC PUBLISHING LTD./

MAGNETIC MUSIC (PRS)



COLLEGE RADIO SONG OF THE YEAR 2001

GO LET IT OUT

WRITTEN BY

NOEL GALLAGHER (PRS)

OASIS MUSIC/CREATOR SONGS LTD./SONY/ATV

MUSIC PUBLISHING LTD. (PRS)

PRODUCED BY

OASIS



POP AWARDS 2001

BETTER OFF ALONE

SELVIE KILBERG (BUMA)
 EMI MUSIC PUBLISHING LTD (BUMA)
 2 P'S W MUSIC (BUMA)
 UNIVERSAL MUSIC PUBLISHING BV (BUMA)
 VIOLANT PUBLISHING BV (BUMA)

BLUES (DA DA DEE)

MASSIMO GARITTI (S&M)
 MAURIZIO IONINA (S&M)
 GEM MUSIC PUBLISHING LTD (S&M)
 GEM MUSIC PUBLISHING LTD (S&M)

BRAND NEW DAY

STING (PRS)
 EMI MUSIC PUBLISHING LTD/MAGNETIC MUSIC (PRS)

CRUELTY

ANDREA CORR (IMRO)
 CAROLINE CORR (IMRO)
 JAMES CORR (IMRO)
 SHARON CORR (IMRO)

DESSERT ROSE

EMI MUSIC PUBLISHING LTD/MAGNETIC MUSIC (PRS)

DO YOU TELL YOU

SAMANTHA MURRAY (IMRO)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (PRS)

DO YOU TELL YOU

AMANDA SHETNE (PRS)
 APPLEBYSONG LTD (PRS)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (PRS)

I WANNA BE WITH YOU

SHELLEY FORDAN
 HIT & RUN/EMI MUSIC PUBLISHING LTD (PRS)

IT FEELS SO GOOD

GRANITE PLESTON (PRS)
 EDITOR KOSKINEN (GEM)

LETTING THE CABLES SLEEP

SHAWN ROSEDALE (PRS)

MUSIC

WIRNWAH AHMAZOU (PRS/SACEM)
 1000 LIGHTS MUSIC LTD (SACEM)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (PRS)

SEKORA (I DA DA)

MARIE CLAUDE CREMERS (GEM)
 EDITOR KOSKINEN (GEM)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (GEM)

SOMEBODY OUT OF THE BLUE

SIR TIM PRICE (PRS)

SWEAR IT AGAIN

WILLIE HECTOR (PRS)
 STEVE MAC (PRS)
 RONDORF MUSIC LTD (PRS)
 RONDORF MUSIC (LONDON) LTD (PRS)

WHAT A GIRL WANTS

SHELLEY FORDAN
 HIT & RUN/EMI MUSIC PUBLISHING LTD (PRS)

WHEN THE HEADPHONE'S OVER

JOHN REDD (PRS)
 MCS MUSIC LTD (PRS)

YOUNG LOST

DAVID GILKOUR (PRS)
 ROGER WATERS (PRS)
 AFTERBURN MUSIC LTD (PRS)
 PINK FLOYD MUSIC PUBLISHERS LTD (PRS)

2002

ALL OR NOTHING

WAYNE HECTOR (PRS)
 STEVE MAC (PRS)
 RONDORF MUSIC LTD (PRS)
 RONDORF MUSIC (LONDON) LTD (PRS)

COLLEGE RADIO SONG OF THE YEAR 2002

CLINT EASTWOOD

DAMON ALBARN (PRS)

JAMIE HEWLETT (PRS)

EMI MUSIC PUBLISHING LTD (PRS)

GORILLAZ



AROUND THE WORLD (LA LA LA LA LA)

ALEX CHRISTENSEN (GEM)
 PETER KOENE HAIN (GEM)
 EDITOR ALICE C. MUSIC (GEM)
 EMI MUSIC PUBLISHING LTD (GEM)

BABY COME ON OVER (YAH YAH YAH NIGHT)

SAMANTHA MURRAY (IMRO)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (PRS)

BY YOUR SIDE

PAUL DENHAM (PRS)
 ANDREW WALE (PRS)
 STUART MATTHEWMAN (PRS)
 SACK (PRS)
 ANGEL MUSIC LTD (PRS)
 ANGEL MUSIC/SONATYTA MUSIC PUBLISHING LTD (PRS)

CLINT EASTWOOD

DAMON ALBARN (PRS)
 JAMIE HEWLETT (PRS)
 EMI MUSIC PUBLISHING LTD (PRS)

DO YOU TELL YOU

AMANDA SHETNE (PRS/SACEM)
 1000 LIGHTS MUSIC LTD (SACEM)
 WARNER/CHAPPELL MUSIC PUBLISHING LTD (PRS)

DREAM ON

MATTIN GORE (PRS)
 EMI MUSIC PUBLISHING LTD (PRS)

I WANT LOVE

SIR ELTON JOHN (PRS)

IN THE STREET

AMANDA SHETNE (PRS)
 APPLEBYSONG LTD (PRS)
 EMI SONGS SCANDINAVIA AB (STIM)
 WARNER/CHAPPELL MUSIC LTD (PRS)

DAILY TIME

CHRYA (PRS)
 NICKY STAN (PRS)
 KUMA (PRS)
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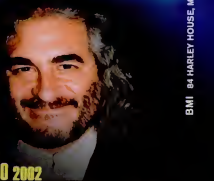
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ANDERSON RECORDS

Top Executive: Marie Ledin, MD
Artists include: Tomas Ledin,
Eva Dahlgren, Buddha Boys,
K. Ragnstam
Web Site: www.andersonrecords.se

BMG SWEDEN

Top Executive: Björn Lindberg, VP
Artists include: Kent, Sahara
Hothings, Alcazar, Jay Jay
Johnson, Robyn (Scandinavia only),
Jennifer Brown, Moe, Grant,
Backyard Babies, Christian Walz,
Petter, Faven, Tommy Nilsson
Web Site: www.bmg.se

BONNIER AMIGO MUSIC GROUP

Top Executive: Jonas Sijermark,
president/CEO
Artists include: (Bonnie) Markoolio,
Antique, Lucía McNeil, Broke Jr.,
Excellence, Shebang, Paper Boys,
BNG, Tribal ink, Riemedee (Nether-
land), a 50/50 joint venture with Per
Alexanderson, Eggie and Lars Nylin
the Wannadies (Scandinavia only),
the Mo, Stefan Sundström,
Docterna: (Amigo) Lena Willemark,
Aie Moller, Groupa, Mats Odjodj, Nils
Lindgren (Sweden only);

Distributed Labels: ECM (Sweden),
Fantasy, Vanguard, Ministry of Sound
(including Swedish signings NG3, Do
Or Die and others)
Web Site: www.bonnieramigo.com

BURNING HEART RECORDS

Top Executive: Peter Ahlqvist,
MD/head of A&R
Artists include: the Hives, Milencolin,
Turbonergo, Division of Laura Lee,
the (International) Noise Conspiracy;
(David vs. Goliath) Looploop
Web Site: www.burningheart.com

DIESEL MUSIC

Top Executive: Torbjörn Sten, MD
Artists include: Lisa Nilsson, Mauro
Soccoco, Retata, Stephen Simmonds,
Koop, Isak, Tiliyo, Blackmuss, Space
Age Baby Jane, Herry, Eagle Eye
Cherry (last two albums), EST
Web Site: www.dieselmusic.se

EMI RECORDED MUSIC

Top Executive: Åsa Törneryd, MD
Artists include: (Capitol) Roxette,

Bjorn Skifs, Charlie's Magazine, the
Plan, Marie Fredriksson, Pernilla
Andersson, Rikard Wolff, Totta
Naslund, Kash, Ulf Lundell, Mustash,
Mando Dia, Svanle Thuresson,
Josef Zackrisson (Frituna)
Vikingarna, Sven-Ingvarys, Lasse
Stefanz, Monia, Lasse Berghagen,
Tommy's, Fernandez, Danna Strahed,
Black Jack, Roland Cedemarm, Lotta
Engberga, Helen, Ganget, (Virgini) the
Ark, Håkan Hellström, Fattaru, Åsa
Jinder, Nicolai Dunge, Broder Daniel,
Weeping Willows, Melody Club, Real
Group, Caesars Palace, Paclo, (Red-
line) Latin Kings, Fattaru
Web Sites: www.emi.se,
www.virgin.se

EVA RECORDS

Top Executive: Niklas Ehryng, MD
Artists include: Various, on compila-
tion albums
Web Site: www.absoluta.nu

GAZZEL RECORDS

Top Executive: Dag Håggqvist, MD

Artists include: Lesse Tannander,
Claas Janson, Sliding Hammers,
Sofi Hellberg, Rune Öhrmanen Trio,
Hatuwa, Hands-Mats Norralk &
Björja Sandqvist, Peter Carlsson &
Bilä Grodöma, Lisa Rydberg, Arne
Domérus, Cornelia Vreeswijk,
Claas Janson, Stefan Damert,
Putte Wickman, John Lewis, Red
Mitchell
Web Site: www.gazzel.net

LIONHEART RECORDS

Top Executive: Maria Molin
Ljunggren, MD
Artists include: Jan Johansen, Jill
Johnson, Hanna & Lina, Ann Wireborn,
Danne, Nanne, Shirley Clamp
Web Site: www.lionheart-int.com

MARIANN GRAMMOPHON

Top Executive: Barabdos,
Frands, Afro-Dita, Fama Factory,
Javiere, Date, Solo, Kikki/Bettan/
Lotta
Web Site: www.mariann.se

MONO MUSIC

Top Executive: Görel Hanser, VP
Artists include: Benny Andersson,
Helen Sjöholm, Josef Nilsson,
Tommy Körberg, Orsa Selmlin,
Görel Crona, Käle Moraeus, cast
recordings (Chess and Kristina från
Duvemåla)
Web Site: www.monomusic.se

MUSIC NETWORK RECORDS GROUP (MNR)

Top Executive: Niklas Nyman, CEO
Artists include: Bosson, Papa Dee,
the Pershairs, Silverbullet, Prime sth,
Edkivam, Masayaki, K-Pist, Roger
Pontare, Dark Funeral, Wolf, Stefan
Helstrand, Irma Schultz, Thaström
Web Site: www.mnr.com

PLAYGROUND MUSIC SCANDINAVIA

Top Executive: Torbjörn Sjö, MD
Artists include: Ace of Base,
Teenage Idols, Da Buzz, Advance
Parkit, Rasmus, Le Fox, Eric S, 22
Pistapirko, Juhä, Jason Timbuktu
Web Site: www.playgroundmusic.com

S56 RECORDINGS

Top Executive: Sany Tanden, MD
Continued on page E2-10

Meeting at the Warner building!

WARNER MUSIC SWEDEN PROUDLY PRESENTS:

Daniel
Bomma



Following up last years Gold-selling debut album, Daniel Bomma and The Cherry Bombs return with a collection of songs of life and love. An album of new material taking its cue from the live music club where Daniel and his band hosted Gohberg's hottest parties in the late nineties. "Cordelia" is the magnificent new single and video.

The
Sounds



New Wave is back with a vengeance! The Sounds debut album "Living in America" features three simultaneous chart-hits "Hit Me" and "Living in America". On tour throughout 2002. Look out for selected dates in UK, Germany, France and the U.S. Published by: Tom Bone

The
Soundtrack
Of Our Lives



Rock for all ages! "Behind the Music" is the epic new album of Soundtrack Of Our Lives - Now in world-wide release. "THE BEST POST-EVERYTHING SIX PIECE SPACE ROCK BAND IN THE HISTORY OF THE EARTHQUAKE" N10 - 1998, UK

titiyo



Sweden's soul queen is back on top with the no 1 Grammis-winning single "Come Along" and the acclaimed album by the same name. Out now on Lava/Atlantic Records in the US.



Ledin

Singer/songwriter Tomas Ledin re-affirms his status as the most popular male artist - following on his record-breaking "Best Of" set last year the "Held Vågen" album is awarded Platinum in less than a month after its release.

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Music Network, Textilvägen 7, 120 30 Stockholm, Sweden



Billboard EUROPEAN QUARTERLY

SWEDEN'S RECORD COMPANIES

Continued from page EQ-8

Artists include: Ludvig Andersson, Baxter, David Lindh, User
Web Site: www.s56.com

SONY MUSIC SWEDEN

Top Executive: Per Sundin, MD, of Sony Music Nordic
Artists include: Magnus Ugglö, Awa, Peter Jöback, Patrik Isaksson, Bo Kaspers Orkester, Sophie Zalmiani, Lisa Nilsson, Teddybears Shihm

Web Site: www.sonymusic.se

STOCKHOLM RECORDS

Top Executive: Ola Håkansson, founder/CEO
Artists include: A Camp, A'Teens, Ambus, Antilope, Army Of Lovers, the Cardigans, Dallas Superstars, E-Type, Jerry Williams, the Klarks, Mendez, Lisa Mikovsky, Näld, Pain, Richi M, Righteous Boy, Saint James,

Frida Snell, Stakka Bo, Whyte Seeds
Web Site: www.stockholmrecords.com

UNIVERSAL MUSIC SWEDEN

Top Executive: Gert Holmfred, MD
Artists include: (Polar) Abbe, Lambretta, Infinite Mass, Anders Widmark, Dilba, Emma Niladotter, Fredrik Kempe, Maarja, the Hallucobators, (Sonet) Garolä, Komeda, Lassa Winmarback, Martin, Lillemann, Nicke & Nilla, Joey Tempest, Kalle Moraeus; (Katiak) Theresa, Moses; (Rodeo) Keith J. Hudson

Web Sites: www.universalmusic.se

V2 MUSIC SCANDINAVIA

Top Executive: Helen McLaughlin, GM
Artists include: (V2) Eskobar, Ron Sexsmith (Europe excluding U.K.); (Startracks/V2) Kristofer Askrim, Christian Kjallvander, Frieside; (Hemmalag/Startracks/V2) Ison & Filler; (Dust/V2) Palla Osler

Web Site: www.v2music.com

WARNER MUSIC SWEDEN

Top Executive: Gero Caciola, executive VP, Warner Music Europe
Artists include: Andreas Johnson, Bad Cesh Quartet, Christian Falk, Daniel Lemma, Electric Banana Band, Magnus Carlsson, Olle Ljungström, Rivea, Törnqvist, Soundtrack Of Our Lives, Supernatural, Titlty, Tomas Anderson Wij, Uno, the Sounds, Poets, Arne Weise, Daddy Boastin', Gloria

Web Site: www.warnermusic.se

ZOMBA RECORDS SWEDEN

Top Executive: Alex Strehl, MD
Artists include: (Jive) Robyn (except current album in Scandinavia), Rednex; (Music for Nations) Hardcore Superstar, Entombed, Witchary, Opath, Lost Horizon, Spiritual Beggars

Web Site: www.jiverecords.com

EURO STRATEGIES

Continued from page EQ-1

has established an A&R committee, chaired by BMG Europe president Thomas Stein, to review those acts with significant potential outside their home markets. Sweden's Kent, Denmark's Outlandish and France's Rubenstein are among those gaining a regional push as a result. "Our European A&R sources should not be left without an ability to get international exploitation of their music, if it is right," says Bowen, who notes that BMG has increased its market share and is on track to do so again next year. "We can get great music from anywhere."

TARGETING MARKET "CLUSTERS"

Sony Music Europe has undergone many structural changes over the past 12 months, which Burger says involves "clustering" territories to share resources more effectively. "We are in the process of creating very close cooperation with Germany and Austria—GSA is much more of a real cluster—and we've created a Nordic cluster with a head of Nordic. We've done restructuring in terms of marketing and promotions in Benelux last year and Germany, Italy and the U.K. this year."

Burger says the company is focusing on A&R. "We have very strong Anglo-Saxon repertoire and are trying to improve European A&R and marketing of that repertoire." To accomplish this, Sony is separating domestic and international repertoire in several territories. "It allows us to galvanize opportunities for artist develop-



BMG's Bowen



Warner's Albertini

ment on domestic repertoire," explains Burger. The U.K. was the latest region to split this way, on Sept. 30, following similar changes in Germany and the Netherlands. Sony has also renewed its outside A&R deal with Independent in the U.K., and has "refocused efforts through S.I.N.E. to create a manageable roster of labels to work with," he says. "And we've completely restructured strategic marketing in London with Wolf Urban [president of strategic marketing, SME]." Last month, Sony Music Europe reorganized its regional marketing staff, in line with local offices, to better market music by genre.

A&R INVESTMENT

Paul-Rene Albertini, who was appointed president of Warner Music International on Oct. 1, says an investment in A&R and marketing has already paid dividends. "We have invested substantial resources locally in domestic A&R and already in the last year we

have seen very real progress in France, where our company is now getting to the critical mass, with over 12% market share," he says. "In Sweden, we have completed an important joint venture with S56 Recordings to go alongside our in-house A&R commitment and are on the verge of putting in place a new concept and team to oversee the region. In the U.K., we have plans to further increase our A&R presence and add to the roster and repertoire sources at our disposal."

"One important and ongoing part of our strategy within Warner Music Europe has been to successfully improve our regional and global marketing network in order to increase global sales," says Albertini. "With support from the company's central operations, this has resulted in more sales for Linkin Park, Red Hot Chili Peppers and Laura Pausini, with still more sales to come this year from Mand, David Gray and Craig David."

Continued on page EQ-12

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EURO STRATEGIES
Continued from page EQ-10

Throughout the region, we have consistently increased the sales of global releases, while continuing to invest significantly in local talent," says Albertini. "All this has been done while also addressing very strongly our cost base, and the reorganization that has taken place has unquestionably made us more efficient. The moves involving Warner/Chappell Music publishing and Warner Music Europe affiliates have led to greater synergy and savings, but, more importantly, have

also created an additional A&R source."

SALES STILL THERE

According to Max Hole, senior VP of marketing and A&R at Universal Music International, the way to buck the downward sales trend is simple. "The best strategy is make better records, as Eminem has proved," he says. "When you get a great record that people want, sales are still there in a big way, which is encouraging to us." Even so, Universal is able to rely on an international marketing structure that has been in place for four years.

"We modify constantly," says Hole. "But we have strong international A&R here [in London], and sometimes the records aren't quite right, so we alter it, remix, try a different video. I'm determined to break Ronan Keating in South America," he points out, "so we're doing local duets with 'When You Say Nothing at All' with local stars."

Another strategy that Hole says is "paying off" is lending resources to those territories that need them. "Where we're looking to try to break non-U.K., non-U.S. origin acts, we're doing a certain amount of joint-venturing. Often the prob-

UNIVERSAL LEADS IN EURO MARKET SHARE

The *Recording Industry In Numbers 2002* yearbook, issued Oct. 17 by the International Federation of the Phonographic Industry (IFPI), contains for the first time regional and global market-share information. Here are the 2001 market-share figures for Europe:

Universal-26.5%
Indies-21.1%
EMI-17.8%
Sony-13.3%
Warner-11.4%
BMG-8.9%

On a worldwide basis, the combined 2001 market share of independent labels exceeds that of any single multinational company. The IFPI reports that Indies claim 28.9% of the global music market, followed by Universal (23.5%), Sony (14.7%), EMI (13.0%), Warner (11.8%) and BMG (8.2%).

Export Music Sweden wish to thank:

Aya Ohi; JVC Victor Entertainment,
SeungDoo Park; Dreambeat Inc.,
Stuart Watson; Zomba International Records Group
and Gavin Robertson; Musicindie Ltd.

for your contributions towards making our annual music
export seminar on November 21 in Stockholm a success.

The theme this year was "Doing Business with Asia" and
your expertise was greatly appreciated!

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lem is the local country doesn't have the resources, so I'll give help from my office, which I did with Sandy & Junior from Brazil.

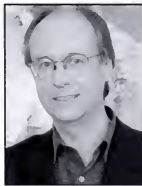
Another example he cites is duo TAT.U. "[They] are signed to the Russian country, which has more limited resources than the U.K. and American companies, so Interscope in the U.S. have joint-ventured with Universal Russia to make a stronger record and image, and it's breaking everywhere," says Hole. The act's single, "All the Things She Said," has made an impact on the *Musik & Media's* Eurochart Hot 100 Singles chart.

"As a generalization, we're up against it," adds Hole, "but last year both France and the U.K. grew, and UMI is gaining market share generally this year in a falling market."

SPEED OF INFORMATION

On Feb. 8, EMI Recorded Music CEO Alain Levy unveiled a new label structure that gives EMI two independent creative units in each country—Capitol and Virgin—operating under one corporate umbrella. A single EMI executive for each territory reports to Emmanuel de Buretel, chairman of EMI Recorded Music Continental Europe. "Everyone said the new system would be more rigid, but I say it's just faster," says de Buretel. As a consequence, he says there is "increased speed of information between creative local and creative international and marketing local and marketing international."

In the U.K., Mike Allen, EMI VP of international, has already seen the advantages. "The benefit to me, in terms of presenting Virgin U.K. and Capitol U.K. artists and projects to the European region is that we're able to look with a better overall perspective across the busi-



Universal's Hole

ness," says Allen. "It's important for identifying objectives and means we're better resourced to meet them—and artist development benefits greatly from looking across both sides of the business."

In essence, de Buretel says this means, "not only selling the artist inside their country but also outside." A clear example of where this has worked, he says, is with Belgian singer Helmut Loti, whose album, *My Tribute to the King*, has landed on *Musik & Media's* European Top 100 Albums for the past three months. Loti started his career on Universal, but now releases product on EMI everywhere in Europe except Belgium. "With Loti, we have extended his success in more countries than with Universal," says de Buretel.

Allen adds: "The other big change has been the overlying new global marketing structure reporting directly to [EMI Recorded Music vice chairman] David Munns. This puts the company on a common agenda, which means a greater sense that we're pulling in the same direction on the same issues at the same time and [has] a huge impact on artist development." ■

RETAILERS & MARKETING

Bankruptcy Plagues DataPlay

Chapter 11 Filing Casts Doubt On Company, Format's Viability

BY BRIAN GARRITY and STEVE TRAMAN

NEW YORK—DataPlay, a highly touted new digital-music storage technology that retailers and labels have been viewing as a possible replacement format for the cassette, appears to be dead on arrival after the company filed for Chapter 11 bankruptcy reorganization last month.

Boulder, Colo.-based DataPlay Inc.—which counts Universal Music Group (UMG) and Trans World Entertainment among its financial backers—filed the motion in U.S.

Bankruptcy Court in Denver in mid-October, shutting down operations and eliminating its staff of 120 after failing to secure \$50 million in needed financing.

BMG/DATAPLAY DEBUT

The move came only one week after the first DataPlay releases from BMG Entertainment hit stores. The major—which has been “high on [the format] since day one,”

according to BMG Distribution senior director of new media/vision Clement—has shipped 13 titles, including *Crucial*, RCA Nashville, and *Jive* to Virgin Megastores, Tower Records, Borders Books & Music, Value Music Concepts, and others. Titles include albums by Pink, Usher, Adema, Sarah McLachlan, OutKast, Avril Lavigne, Brooks & Dunn, Kenny Chesney, N Sync, Brinye Spears, R. Kelly, and Aaron Carter. All the titles currently in the market carry a \$15.98 suggested retail price; most include music videos, discographies, bios, cover art and liner notes, photos, and links to artist Web sites. The CD-size package fits all existing retail fixtures and has the DataPlay logo prominently displayed on the front, with the coin-sized disc showing through a cutout on the back.

But the entire future of DataPlay is now in serious doubt in the wake of its bankruptcy filing. Technology carrier Slavek Volk is continuing a search for about \$40 million-\$50 million to fund a full retail launch, while seeking a buyer for the technology. DataPlay raised an estimated \$120 million since it was launched in 1998.

Representatives at BMG and the other labels that announced plans to release DataPlay titles—UMG and EMI—say they are now taking a “wait-and-see attitude” to its position on the format.

Other DataPlay partners are already feeling the pinch from the company's collapse. Trans World Entertainment says it will take a third-cut, after a charge of \$6.3 million, or 13 cents per share, as it writes down its investment in the company. The retailer says the charge should result in a net loss of 34 cents-36 cents per share for the quarter. Last year, Trans World

took part in a \$55 million funding round for DataPlay, and its chairman/CEO, Robert Higgins, later joined the DataPlay board.

DataPlay's last capital infusion (\$55 million) came in June 2001, and with a lack of additional funding and massive start-up costs, the company struggled with money problems throughout the summer. Chief marketing officer Pat Quigley exited in July, and DataPlay sacked half its remaining staff in August, citing a lack of new cash.

DataPlay hardware and blank media have been at retail since late August. EMI Global Classics and JRM America have been selling a DataPlay device at such stores as Circuit City and Best Buy. Prices range from \$299 to \$349 for many recorder models. Imacon, the main media supplier, is also in the market with a three-pack of blank discs at \$29.95 or \$10 per disc.

“We feel like a race car at the starting line without any fuel,” DataPlay senior VP for marketing and business development Todd Smith told *Billboard* shortly before the company's bankruptcy filing.

THE NEXT CASSETTE?

Industry hopes were high for the format. Potentially seen as a portable music carrier replacement for the cassette, the quarter-sized recording/playback media can hold up to the equivalent of five CDs or nearly 11 hours of MP3 files.

River maintains that the technology can still fulfill that role. “Consumers still have the capability to create their own DataPlay files from their own CD collection and MP3 downloads,” a company spokesperson says. “We still see it as a viable portable music carrier replacement for the cassette.”

One of the promising features of the technology was the fact that consumers could buy a pre-recorded title, and the media also would come with two or three other catalog albums locked onto the same disc. The consumer would go back to the retailer's Web site to purchase the additional content, which would be available at a significantly lower price. The balance of disc space could be used to store a consumer's own CDs or downloaded MP3 files.

While the future of DataPlay is in doubt, Best Buy entertainment VP Joe Paganò noted that to the company's collapse that the market that DataPlay promised to target, which would be needed to be addressed. “The current portable music carrier is about 25 years old and has served us well,” he notes. “But we have to develop a replacement for the cassette.”



PAGANO

Tower's U.S. Arm Now Carries The Majority Of Its Business

BY ED CHRISTMAN

NEW YORK—In completing its sale of the Tower Japan operation to the financial firm Nikko Principal Investments Japan Oct. 11, Tower Records sold off the most profitable part of its company.

According to its 10-K Securities and Exchange Commission (SEC) filing, the Japanese chain reported an operating profit of \$15.6 million on sales of \$372 million in the year ended July 31. In the previous fiscal year, the Japanese chain posted profits of \$11.3 million on sales of \$365.1 million. In contrast, the U.S. operation, which includes Bayside Entertainment Distribution, reported an operating loss of \$23.2 million on sales of \$553.3 million in its most recent fiscal year, while having an operating loss of \$53.8 million on revenue of \$611.6 million in the prior year.

SHOULDERING THE WEIGHT

With the sale of the Japanese operation and the move to close or turn its remaining international stores into franchise arrangements, the company's U.S. operation will now comprise an overwhelming majority of its business development. Tower's heavy debt obligation. As of July 31, Tower's parent, MTS, carried a negative net worth of \$40.8 million, while its long-term debt load was noted as \$32.2 million.

As of Oct. 11—with the sale of the Japan operation and the refinancing of its revolving credit facility—*Billboard* estimates that Tower's long-term debt totaled about \$200 million. Of that, \$61.1 million was on the new revolver with CIT Business Credit Group, leaving cash availability at that time of \$13.9 million. The total revolver called for \$110 million availability, contingent on the remaining \$35 million being raised by a syndication of the loan to other banks.

In addition to a \$20 million reserve (*Billboard*, Nov. 23), the revolving credit facility requires Tower to maintain a cash availability level of 15 million. Net cash provided by operating activities was \$3.4 million this year vs. \$4.7 million last year. As of July 31, Tower had \$37.3 million in cash and cash equivalents.

In the current fiscal year, Tower's interest payments to service its debt load are expected to be about \$18.5 million, including a \$1.1 million payment of \$5.2 million on its \$110 million in debentures, which come due in May 2005. In addition, the company says it expects capital expenditures to be about \$8.5 million in its current year. In the prior year, Tower had a net loss of \$57.2 million on sales of \$982.8 million. That loss includes \$14.2 million in inventory write-downs and a restructuring and asset impairment charge of \$21.8 million.

Sales in the just-completed fiscal year were down from the prior year's total of \$1.08 billion, but the loss was smaller than the \$90.3 million recorded in that year. Same-store sales were down 3.5% worldwide.

In looking at operations, Tower posted a gross profit for the year of 29.6%, up from the 28.8% generated in the previous year. The increase was attributed to the company's wholesale operation, its Internet business, and the video rental product category. Meanwhile, selling, general, and administrative expenses held steady in both years at about 27.1%, according to the SEC filing.

STILL RESTRUCTURING

The document noted that Tower has completed two phases of a three-part restructuring plan aimed at returning the company to profitability. As part of that, Tower paid involuntary employee benefits for 2000 employees last year and 170 employees in 2000, which means it let go some 679 employees during that time. It recently announced that it has continued to lay off employees, with the company expected to be down another 82 employees by year's end.

Tower also closed nine stores last year, while opening five and relocating two. In the previous year, it closed 23 stores. It also sold its two frames/art gallery stores and closed a number of book

stores, leaving the chain with three stand-alone book stores at year's end.

With the sale of the Japanese chain, Tower's store count stood at 119 units in July 31, of which 103 were in the U.S. and 16 in four other countries. But phase three of the company's restructuring plan is to close or turn its remaining U.K., Ireland, and Singapore stores into franchises.

Retail sales represented 96% of net revenue, which means that Tower's wholesale operation had about \$40 million in sales. In looking at the company by product line, music sales were 83.5% of volume last year, down from 86.3% in the previous year; video sales grew to 11% of total sales from 9.8% in the previous year, and other products, like books and magazines, accounted for 5.5% of sales, up from 3.9% the year before.

In another significant trend, Tower says its advertising and marketing expenses last year were \$14.1 million, up from \$10.3 million the year before and \$9.1 million the year before that. It is unclear how those numbers will be affected in the current year, with the closure of the *Tower Pulse!* magazine.

In other developments, Tower disclosed that it is involved in a lawsuit with Columbia, which filed a breach-of-contract claim against Tower and is seeking \$2.6 million in damages. Tower had hired Chilikmark to explore its refinancing options.

TOWER
RECORDS • VIDEO • BOOKS

DMOD Makes Content Sharing Secure

Such Labels As RCA And Atlantic Find The Technology Saves Money And Time

BY CATHERINE APPELLEFOLD LORSON

DMOD Inc., whose client/server technology enables the production and sharing of content across a secure environment, is turning heads throughout the music industry for facilitating the kind of hassle-free collaborations musicians and label executives dream of but for the most part have remained elusive.

Indeed, with half the music industry still opting for cumbersome overnight shipments and the other half FTPing audio files through the wild blue yonder of the unsecured Internet, the process of producing an album can be downright harrowing, to say the least.

DMOD president/CEO Mark Overington says, "Most people we talk to feel that 80% of the content leaks out [over the Internet] during the production process, specifically at the end when it is ready for duplication."



OVERINGTON

Records, Virgin Records America, Sterling Sound, and film production house MOS Sync.

"There's a lot of downtime in music and video production: people sitting around waiting for a FedEx to come, a plane to arrive," Overington says. "And in the music space, a lot of recording happens at night. Now when the tracks are finished early in the morning, the artist can just DMOD them over to the label executives, and they're waiting when the executive gets into the office."

RCA Records' highly publicized ability to bring American Idol: The Search for a Superstar darling Kelly Clarkson's single "Before Your Love/A Moment

Like This" to radio in less than a day and to retail in nine days gave additional merit to the tests of DMOD technology that are currently ongoing at 15-plus record labels and studios.

In a move to speed product to market once a winner was crowned, RCA mastered singles from all 10 American Idol finalists without boarding a plane or shuttling material around the country. "As soon as they had the winner, the label was able to dupe the CDs and get them into stores without anything ever leaving," Overington says, noting that material passed through desktops in three cities, from Los Angeles to Waterville, N.C., home of the Sonopress duplication facility.

Atlantic, the first Warner Music Group label to give DMOD a spin, just green lighted the installation of DMOD for the A&R review and approval process and is considering widespread use of the technology throughout the company. According to Atlantic VP of A&R operations Gloria Gabriel, work on the label's new Brandy and Craig David albums using DMOD yielded the seamless transfer of uncompressed 24-bit files and pristine audio comparisons.

"The direct implementation immediately with almost all of our artists," Gabriel says.

Hand in glove with security and ease of use is the potential cost savings per project.

MOS Sync president Bernie Laramie says, "As we begin to use the Internet and digital technology, we have a wonderful opportunity to become more organized, more efficient, and more secure at the same time."

TIMELY AND COST-EFFECTIVE

"If the technology can streamline the process to the point where it may can get the product to market faster, that's a significant benefit," Overington says. "Time to market is key."

During production on Virgin act the Exies' new album, for example, "instead of sending a four-piece band to Nashville to sit around waiting for a piece to be done, the band was able to stay in L.A. and get ready for an upcoming tour," says Dean Serletic, Virgin senior director of A&R. "The cost savings are thousands of dollars per day on a recording budget."

Virgin's employed DMOD for the upcoming debut album by pop artist Stacy Rico, who recorded with an assortment of producers.

"There were recording sessions in Nashville, New York, L.A., and we were able to participate and hear and approve final mixes as we went," Serletic says. "At the end of the day when the work was done, it was at the label in five minutes."



Session Singer, Faith Hill and AOL Music executive director of music industry relations Evan Harrison prepare for her recent Session@AOL taping. Hill's Session@AOL interview launched Nov. 1.

Listen Cuts More Rhapsody Deals

Gateway, Optimum Will Carry Music-Subscription Service

BY BRIAN GARIBY

NEW YORK—Listen.com has forged a pair of distribution deals for its Rhapsody music subscription service.

In its most recent pact, the company is teaming up with computer maker Gateway on a co-branded version of Rhapsody that will come pre-installed on all of its consumer desktop PCs.

Gateway is the first PC maker to offer the Rhapsody music service. The deal also marks the first distribution pact between a computer maker and one of the current crop of music-subscription services.

Buyers of Gateway desktop PCs will also receive a coupon for one

free month of the Gateway Rhapsody service. A demonstration of the service will come installed on the PCs; it will also be shown at the 300-plus Gateway retail stores.

In other Listen news, the company has entered into a deal to distribute Rhapsody through Optimum Online, the broadband arm of cable giant Cablevision. The co-branded service, known as Optimum Online Rhapsody, is available at optimumonline.net.

The deal, the latest in a string of broadband distribution alliances for Rhapsody, gives Listen marketing access to more than 680,000 Cablevision broadband subscribers.



Billboard DIRECTORIES

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BOZZ2029

Executive Turntable

DISTRIBUTION: The Handelman Co. promoted Paul Iginiaudi to director of merchandise planning and analysis in Troy, Mich. He was urban/alternative buyer. Handelman also names Mike Davis as hardware/network architect of advanced web technologies and Matt Tliden as web technology developer. They were, respectively, programmer/analyst for Ford Motor Co. and developer for Computer Devices International.

HOME VIDEO: Marguerite Pacacha is named senior VP of business affairs/legal for Paramount Pay Television and home entertainment in Los Angeles. She was VP of business affairs/legal.

Monterey Media names Tom Senak, previously senior VP of sales for Republic Pictures, to VP of sales and special markets. Jenny Manocchio, previously director of marketing for TVN Entertainment, to

director of publicity; and Tarrl Carmona, previously associate for Global Traders Imports, to sales associate. They are based in Thousand Oaks, Calif.

Lucille Deane is named director of video marketing and product development for Koch Vision in Fort Washington, Pa. She was director of marketing for USA Home Entertainment.

Olenka Wos is promoted to worldwide home-video marketing manager and Debbie Sleazer is promoted to home entertainment marketing manager for Playboy Home Video in Los Angeles. They were, respectively, worldwide home-video administrator and project coordinator.

MUSIC VIDEO: Joelle Charlton is promoted to VP of studio production and administration for MTV Music Television in New York. She was director of studio production.

TO OUR READERS

Declarations of Independents will return next issue.

Retail Track.

HOLIDAY MUSINGS: We are moving into prime time, the holiday selling season. This is the time of year that will make or break many a company. You know it's a tough year when you look at the current release schedule and see the labels dropping all of their big guns into the market and the discounters dropping their drawers with loss-leader pricing, yet you still wonder if the consumer will show up and buy CDs.

The good news is you can't give burnt CDs as Christmas presents. The bad news is you can give CD burners. That's why more than ever before, the first quarter of next year will tell us a lot about the short-term future of the music industry. First, Jan. 15 or so will be the first witching hour, when product payment comes due for holiday product. There are a couple of accounts on everybody's watch list, and people will be holding their breath until payments are made. On top of that, past history suggests the likelihood of a January surprise—the account that you didn't suspect was in trouble is all of a sudden in a quagmire.

Moreover, there is widespread speculation that this may be the year when those independent merchants who are struggling—not to be confused with those indie stores who are excelling—look at the industry's future and decide that they don't like the writing they see on the wall, give up the ghost, and look for another way to earn a living.

Beyond that, the first quarter historically has given the industry an indication of how a configuration shift is playing out. Unfortunately, with the cassette album already under 5% of sales, the configuration shift the industry will be measuring this year will be the impact of burned CDs (from the new CD burners) on album sales, which will give us a preview of how album sales will hold up for next year.

RED ON GREEN: But let's not get ahead of ourselves. Let's talk about Black Friday, the day after Thanksgiving that is labeled as such because traditionally it's the day when consumers flock to stores to begin their holiday buying spree, making it the day that retailers move from red ink to black.

In the past decade, that has been more true for music retailers than any other segment of retail. By that

I mean that record-store chains nowadays lose money for the first nine months of the year and are dependent on the fourth quarter to take them into the black for the year. This year, let's say that comes true yet again. But even if it does, I am willing to bet your last dollar that I won't begin with Black Friday, which, with the way things are going at music retail, is appearing to be a misnomer. More likely, Black Friday this year will be Red Friday for music merchants.

That's because every retailer knows that every other merchant and their brother will be advertising that features the \$9.99 price point in some way, shape, or form. That began two years ago, when Best Buy shocked music retail right after minimum-advertised pricing was eliminated by the Federal Trade

Commission by holding a \$9.99 sale for the first five hours of Black Friday. On the rebound last year, most chains saw the \$9.99 point coming and figured out a way to get it into their advertising too—all of which brings us to this year.

Already, we have seen Best Buy start the price war in July (Retail Track, *Billboard*, July 27), going first and often to the \$9.99 price point. It did that until September, when its weak second-quarter results apparently made it rethink its music pricing strategy: It backed away from that price point to embrace the more sane loss-leader pricing of \$10.99 and \$11.99. But the other merchants who don't care about the music industry—like Wal-Mart and Kmart—apparently decided to hold Best Buy's feet to the fire for starting the music price war in the first place and continue to pile on the \$9.99 pricing.

Last week, Target re-entered the fray with most of its advertised hit titles at \$9.99—with the exception of George Harrison's new album, which was \$8.99. Ouch! And unfortunately, that's where I fear we are heading for Black Friday. Since every merchant who's paying attention knows that every other merchant will be featuring the \$9.99 pre-point for that Thanksgiving weekend, will one of the discounters try to shoot music merchandisers in the foot by distinguishing itself with \$8.99 pricing and in one fell swoop not only turn Black Friday into Red Friday but also set the price tone for the holiday selling season?

Moviso Offers Prepaid Ring-Tones Card

BY BRIAN GARRITY

NEW YORK—Moviso, a mobile-phone services business owned by Vivendi Universal Net USA, has launched a new prepaid phone card offering that is designed to allow consumers to buy ring tones.

Initial distribution for the cards will be through more than 1,000 wireless-carrier stores and 150 Wherehouse

says, "Consumers do not purchase music in a vacuum: They buy the CD, T-shirt, and tickets in one place, and ring-tone cards are a great offering for that purpose. We expect to see these cards sell alongside existing music products and included in retail promotions, including holiday gift packs, artist

tours, and new album releases."

Each prepaid card gives consumers credit for three ring tones. Moviso has a catalog of more than 2,000 licensed ring tones, and they are available at Moviso's consumer site, yourmobile.com.

The card is ready for use immediately after purchase.



O'SULLIVAN

from AT&T, Cingular Wireless, and T-Mobile.

Universal Music & Video Distribution (UMVD) and DeLcannon Wireless will handle sales and distribution for the prepaid ring-tone cards.

"Prepaid ring-tone cards are a logical and complementary extension of a retailer's current music and entertainment product line," UMVD senior VP of marketing and artist development Cliff O'Sullivan

Moviso stores nationwide this month. The products will be available in up to 5,800 participating 7-Eleven stores nationwide in January 2003. Prepaid cards are \$4.99 each and available on most handheld

Report Predicts More Declines

BY LARS BRANDLE

LONDON—Global music sales will continue to decline in value for at least two years before returning to growth in 2005, according to a new survey by research firm Informa Media.

The report, "Global Music Industry: Facts and Forecasts," predicts that the global business will be worth \$31.1 billion this year, down 7.2% from 2001. The figure will drop below \$30 billion in 2004, driven down by online file sharing and CD copying.

The author of the report, Simon Dyson—a senior analyst at the London-based firm—says that "urgent action" must be taken to limit unauthorized downloading and copying, noting that the warning applies not

just to record companies but to "all those involved in the process."

The report predicts that online sales of traditional and digital product will increase through 2007 but will account for no more than 6.5% of total sales. The report also claims that online sales have "been exaggerated and will not prove to be the industry's long-term savior."

Sales of digital music during the next five years will also increase but will remain "a niche sector." By 2007, digital sales are expected to account for 1.2% of the global total.

North America is expected to take the greatest share of digital sales by 2007. The Asia Pacific region will be No. 2, with the lion's share of sales in Japan.

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Sites + Sounds NEWSLINE...

AOL BROADBAND BOWS RADIO: AOL has launched a radio service for broadband customers. Broadband Radio@AOL, which features CD-quality sound and commercial-free stations, is available only to users of AOL 8.0 software. Other product features include artist information

AOLMUSIC

and album art from the track the user is currently playing, as well as a preview of artists to be played within the next half hour. AOL Broadband senior VP of programming **Shawn Hardin** says the offering is a "key example of how we're differentiating the AOL Broadband service from its dial-up service."

In other AOL news, **James de Castro** is exiting as president of AOL Interactive Services, a post he held for seven months. A veteran radio exec, de Castro served as CEO of AMFM prior to joining AOL. His team at the online company will now report to vice chairman **Tom Ledonis**.

AMAZON, SHAZAM STRIKE DEAL: Amazon.co.uk, has struck a deal to become the exclusive online retail partner for Shazam, the London-based music-recognition company. The agreement gives Shazam's business a full range of services, allowing consumers to identify songs they hear, then purchase them. Shazam's flagship service,

currently available only in the U.K., allows users to learn the name of a song and its artist when a audio sample is "grabbed" with a mobile handset. After dialing Shazam's four-digit number, the service responds with a message containing the song's details. Shazam will now highlight Amazon in its short messaging service signals and on its Web site, where links will allow customers to buy the identified track or album directly from the e-tailer. A Shazam page on the Amazon site explains how to use the service.

PALM GETS REAL: RealNetworks has struck a deal with Palm Inc. that will allow users of the handheld manufacturer's newest device to store and play digital-music files. Beginning next month, owners of the Palm Tungsten T handheld will be able to download the RealOne Player software for free from the Seattle-based company's Web site. The application will allow for the transfer and organization of both RealAudio and MP3 files with the mobile devices. Additionally, the M105s, Calif.-based Palm will begin shipping the RealOne software with select Palm hand-helds, according to a company statement.

SONY GOES MOBILE: Sony Music Entertainment Europe is launching a mobile-phone music service in Germany through an alliance with Vodafone U.K. The telecom-

munications firm will provide interactive voice response (IVR) services to support the major's new mobile "listening parties." Trials began last month. Users can listen to 30-second audioclips of tracks prior to an album's release by dialing up an IVR line. The phone number will be promoted through radio, TV and print media, as well as through store displays and stickered singles. Current releases from **Brooklyn Bounce**, **Crazy Town**, and **Oil P** are the first to be featured.

VH1.COM OFFERING ALBUM STREAMS: VH1.com will stream several new albums in their entirety this month. Currently available on the site is **Fat Joe's** *Loyalty* (Atlantic) and **Jay-Z's** *The Blackprint 2: The Gift and the Curse* (Roc-A-Fella/Def Jam). Fans who purchase the releases through VH1.com receive the music free throughout this month. Other albums to be featured on the site this month include **Craig David's** *Slicker Than Your Average* (Wildstar/Atlantic), **Erick Sermon's** *It Ain't Safe* (I Records), **Matchbox Twenty's** *More Than You Think You Are* (Atlantic), **Stanton Moore's** *Paid The Cost To Be The Boss* (Capitol), and **the Roots' Phenomenia** (MCA).

FULLPLAY GETS LOUD(EYE): Fullplay Media Systems, which provides preview stations and related software to CD retailers, has entered a licensing deal to use the streaming-music sample service of LoudEye. Fullplay—which provides preview stations to Trans World Entertainment—is also attempting to expand the reach of its software interface technology, in part by offering LoudEye samples. LoudEye's catalog features clips of 3 million songs from more than 250,000 CDs.

LoudEye chief technology officer **Joel McConaughy** says, "Music samples have proven to be a key driver of CD sales for the major online retailers, and Fullplay's [services] extend that reach directly to the point of sale."

In related news, Trans World has completed the rollout of 12,000 Fullplay Web-connected audio and video sampling stations in its FYE mall-based stores. The kiosks allow shoppers to scan the bar code of any CD to access 30-second clips of every song on the disc. With movies and games, shoppers can view trailers and game demos. The kiosks also make recommendations, alerting shoppers to new releases and best sellers based on genre.

"The ability to sample content is a key deciding factor that turns customers' interest into purchases," FYE VP of marketing **Morgan Hogan** says. "From the customer feedback we've already received, we expect the [listening and viewing station] technology to have a positive impact on sales."

Music & Money

by Brian Garry

LIQUID LOOKS AHEAD: With its proposed merger with Alliance Entertainment now dead (*Billboard*, Nov. 23), Liquid Audio is considering going private, merging with another firm, or recapitalizing or liquidating itself, president/CEO **Gerald Kearby** said, upon announcing the company's third-quarter results.



KEARBY

Kearby says, "We are maintaining our operations with a core staff of 31 employees while pursuing strategic alternatives that will deliver maximum value to Liquid Audio shareholders."

During the period, Liquid posted a net loss of \$686,000, or 3 cents per share, vs. a net loss of \$6.1 million, or 27 cents per share, in the same period last year. Revenue from licensing and services totaled \$101,000—vs. \$1.28 million one year ago—but the firm earned \$7 million from the sale of its intellectual-property assets to Microsoft (*Billboard* Bulletin, Oct. 1). The company had \$81.4 million in cash at the end of the quarter.

MYPLAY PUSHES STOP: Digital-music locker service Myplay will cease operations Dec. 13. A message posted on the Web site tells users to download all files in their lockers before they are deleted. Myplay has already stopped accepting new customers (*Billboard* Bulletin, Nov. 1). Bertelsmann's BeMusic unit—which includes Myplay, record club BMG Direct, and e-tailer CDnow—has been making cuts (*Billboard* Bulletin, Oct. 31). A BeMusic spokesperson declined to comment.

INVESTING IN INTERTRUST: Sony Corp. of America and Royal Philips Electronics have teamed with undisclosed investors to purchase digital-rights management firm InterTrust Technologies for \$4.25 per share, or \$453 million.

InterTrust's board has unanimously approved the deal, and all

board members, including company founder Victor Shear, have agreed to tender their shares, which represent 20% of those outstanding. The purchase price is a 26% premium over InterTrust's Nov. 12 closing share price of \$3.37. When the deal closes early next year, Sony and Philips together will have majority control of InterTrust.

Earlier this year, InterTrust licensed its DRM software to Sony for use in its consumer media products and services (*Billboard* Bulletin, May 24). The digital-rights management firm swung to a third-quarter profit on higher revenue, thanks in part from that licensing deal. Sales were \$8.8 million, up from \$1.9 million in the same period last year. Net income was \$5 million, or 5 cents per share, vs. a net loss of \$16.9 million, or 18 cents per share.

YAHOO SELLS STATIONS: United Stations Radio Networks has bought Launch Radio Networks, the syndicated music and entertainment news arm of Yahoo. Launch will continue to operate under that name and is expected to maintain its editorial, affiliate relations, and advertising staffs in New York, Los Angeles, and Nashville. The syndication operation is separate from Launch's online music portal, which continues to be part of Yahoo. Launch has 12 format-driven services. United provides music and information to 4,000 U.S. radio stations.

XM SEEKS SUBS, CASH: XM Satellite Radio reports strong subscriber growth for the third quarter but is showing little progress in its efforts to raise funds.

In the third quarter, XM added 64,836 subscribers, for a total of 201,544. Net loss widened to \$114.7 million, or \$1.26 per share, from a loss of \$70.8 million, or \$1.14 per share, in last year's third quarter. Sales were \$5.6 million, vs. \$1,000.

XM is negotiating with General Motors to convert up to \$200 million in payments it owes the carmaker into debt and convertible securities, contingent upon certain changes to XM's capital structure and the timing of the \$200 million in financing. Meanwhile, XM is cutting costs to make its remaining \$48.3 million in cash last through the end of first-quarter 2003. The firm has cut 80 jobs, leaving 400 employees.

Additional reporting by **Matthew Benz** and **Chuck Taylor** in New York.

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Billboard TOP KID VIDEO

Sales data compiled by Nielsen
VideoScan

LAST WEEK	TITLE	DISTRIBUTING LABEL & NUMBER	WEEKS AT NUMBER 1	YEAR OF RELEASE	PRICE
1	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	SONY PICTURES HOME ENTERTAINMENT	5	2002	14.99
2	RAPUNZEL	WALT DISNEY HOME ENTERTAINMENT	2	2002	19.95
3	SEA STORIES	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	19.95
4	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN	SONY PICTURES HOME ENTERTAINMENT	2	2002	14.99
5	VEEGIE TALES: STARS OF CHRISTMAS	WARNER HOME VIDEO	2	2002	14.95
6	MOVE TO THE MUSIC	SONY PICTURES HOME ENTERTAINMENT	2	2002	12.95
7	CHRISTMAS	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2000	14.99
8	BABY MOZART	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	12.95
9	POWER RANGERS: LOST FORCE: LOOHEART	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.95
10	BARNEY'S CHRISTMAS STAR	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.95
11	SCOOBY-DOO: WINTER WONDERDOG	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.95
12	SCOOBY-DOO MEETS BATMAN	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.95
13	IT'S JOE TIME	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	9.95
14	RUDDY THE RED-NOSED REINDEER	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	1984	9.99
15	PETER PAN: RETURN TO NEVERLAND	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2001	14.99
16	THE WIGGLES: YULE BE WIGGLING	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2001	9.99
17	ELMO VISITS THE FIREHOUSE	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2001	9.99
18	BOB THE BUILDER: BOB'S WHITE CHRISTMAS	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2001	9.99
19	BABY BEETHOVEN: SYMPHONY OF FUN	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.95
20	SPONGEBOB SQUAREPANTS: HALLOWEEN	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	12.95
21	SPONGEBOB SQUAREPANTS: HALLOWEEN	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	12.95
22	DISNEY'S VERY MERRY CHRISTMAS SONGS	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	14.99
23	BLUE'S CLUES: MEET JOE!	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	9.95
24	MICKY'S HOUSE OF HORRORS	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2002	22.99
25	BARBIE IN THE NUTCRACKER	WARNER HOME VIDEO AND HOME ENTERTAINMENT	2	2001	19.99

Billboard RECREATIONAL SPORTS

Sales data compiled by Nielsen
VideoScan

LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	WEEKS AT NUMBER 1	PRICE
1	WWE: DRINK UNDERGROUND	SONY PICTURES HOME ENTERTAINMENT	2	14.99
2	WWE: SMACK DOWN	SONY PICTURES HOME ENTERTAINMENT	2	14.99
3	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
4	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
5	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
6	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
7	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
8	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
9	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
10	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
11	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
12	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
13	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
14	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
15	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
16	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
17	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
18	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
19	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99
20	WWE: RAW IS WAR	SONY PICTURES HOME ENTERTAINMENT	2	14.99

Billboard HEALTH & FITNESS

Sales data compiled by Nielsen
VideoScan

LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	WEEKS AT NUMBER 1	PRICE
1	DAVID DANCE GROOVES	SONY PICTURES HOME ENTERTAINMENT	2	14.99
2	THE MITHOS PLAYS: TANGENT SPOCKS	SONY PICTURES HOME ENTERTAINMENT	2	14.99
3	THE MITHOS PLAYS: IN ONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
4	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
5	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
6	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
7	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
8	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
9	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
10	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
11	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
12	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
13	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
14	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
15	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
16	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
17	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
18	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
19	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99
20	LEILA LANGELO: HIGH CALIBRE TONE	SONY PICTURES HOME ENTERTAINMENT	2	14.99

Warner's 'Looney' Debut

BY MORIA MCCORMICK

When the Cartoon Network's tot-targeted animated series *Baby Looney Tunes* debuts on home video Feb. 4, 2003, via Warner Home Video, it won't simply be a case of transferring the cartoon TV program onto a videocassette. Instead, toddler and preschool viewers will see Baby Bugs, Baby Taz, and Baby Tweety in a fully puppet form and in front of live-action as well as animated backgrounds, a format chosen to stimulate and educate developing minds.

Baby Looney Tunes: Backyard Adventures and *Baby Looney Tunes: Musical Adventures*, each with a 30-minute running time, are priced at \$12.95 on VHS. The programs are co-produced by educational-video manufacturer Child Smart.

According to Warner VP of family entertainment marketing Bob Martioff, the *Baby Looney Tunes* video series was developed "as a complement to the TV series. It is based on research that shows that classical music develops young children's brains."

The TV series debuted on Cartoon Network in September and is its top-rated daytime program with children ages 2-11.

Baby Looney Tunes "offers bright, clear objects for infants and toddlers to focus on," she says. "There are age-appropriate lessons and educational basics like numbers and letters."

The main thrust of the series' marketing campaign will be print and online ads. "The quickest way to reach moms is through the publications that [instruct them] on how to be better parents. We're also looking at cross-promotions with other *Baby Looney Tunes* licenses, as well as with Cartoon Network."

Martioff says *Baby Looney Tunes* will be "a key tent pole" in an ongoing Warner infant and toddler advertising initiative, which includes such educational titles as *Teletubbies*, *Sagea*, *The Chinese Siamese Cat*, *Calliope*, and *Read Wheels*. The initiative is known as the Warner Bright Kids Collection, not quite what you see on television," he says. "It's exactly like it, there's not much incentive to buy."

Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen
VideoScan

LAST WEEK	TITLE	DISTRIBUTING LABEL & NUMBER	WEEKS AT NUMBER 1	PRINCIPAL PERFORMERS	PRICE
1	LIVE IN LAS VEGAS	UNIVERSAL ENTERTAINMENT	1	Phish	24.99 DVD
2	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
3	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
4	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
5	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
6	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
7	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
8	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
9	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
10	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
11	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
12	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
13	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
14	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
15	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
16	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
17	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
18	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
19	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98
20	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	WARNER BROS. RECORDS	1	Dave Matthews Band	19.98/24.98

 Nielsen
VideoScan

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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20	HARRY POTTER AND THE SORCERER'S STONE (JANUARY 2001)	Directed by Chris Columbus	2001	PG	24.99
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BETWEEN THE BOULEVARDS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over the Counter

by Geoff Mayfield

HAND OFF: One rap album passes The Billboard 200's crown to another, as *Jay-Z* bows at No. 1 with 545,000 units, ending the two-week run by the soundtrack to Eminem's *8 Mile*. The *Blueprint 2: The Gift & the Curse* becomes the fifth album of Jay-Z's career to top No. 1, more than has been scored by any other rapper.

In second place in that race is *DMX*, who has seen each of his first four albums debut at No. 1—the only act of any genre to do so in the history of The Billboard 200. Eminem has also been featured on four albums that started at No. 1, counting *8 Mile* and the reissued last year by D12.

Blueprint 2—Jay-Z's sixth No. 1 on Top R&B/Hip-Hop Albums—does not beat his largest sales week. That distinction belongs to *The Dynasty Roc La Familia*, which began with 558,000 units in 2000. The new album's opener is 28% larger than that of his previous solo album, but *The Blueprint* faced a significant handicap, being one of the albums that hit the market on Sept. 11, 2001. In the previous year, the Brooklyn-bred rapper pulled 15.2% of *The Dynasty*'s first-week sales from the New York metro area, while that market only accounted for 12.9% of this *Blueprint*'s opener—a day that seemed reasonable, given the events of that fateful week.

On closer inspection, it turns out that as Jay-Z's fame spreads nationally, his home market has accounted for a smaller percentage of first-week sales with each succeeding album since his first in 1996, when Gotham accounted for 29.9% of the 43,500 copies that placed *Reasonable Doubt* at No. 23 on the big chart. The New York metro area accounted for 24.5% of *In My Lifetime*'s first-week sales in 1997, 22.1% for those of *Hard Knock Life* in 1998, and 17% of the 1999 opener for *Life and Times of S. Carter*.

Between *Blueprint* sets, Jay-Z made two more visits to the charts: *MTV Unplugged*, which arrived just before Christmas last year and sold 144,000 in its first week, and *The Best of Both Worlds*, his collaboration with R. Kelly, which started with 244,000 earlier this year. The former peaked at No. 31 on the big chart, the latter at No. 2.

STEPS AHEAD: The handsome opener for his new album yields *Jay-Z*'s career total of 15.8 million units, which pushes him a rung ahead of *Beastie Boys* to become the second-

best-selling rap act in Nielsen SoundScan's 11-year history. The only rapper to have sold more is Eminem, whose three solo albums have tallied 201 million units to date. Jay-Z now leads Beastie Boys by a minuscule 0.2% margin, but two of the Boys' nine albums arrived before SoundScan set up shop.

Another notable rapper, Missy Elliott, slams the biggest week of her career, as *Under Construction* opens with 259,000—good for No. 3 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums. The opener eclipses that of her third album, *Miss E... So Addictive*, which entered the big chart at No. 2 last year on a 251,000-unit week.

Although Elliott retains her "Misdemeanor" nickname on "Work It"—which tops Hot R&B/Hip-Hop Singles & Tracks—she has dropped that handle from her album credit, thus her shorter listing on our album charts.

NOT LIKE THE OTHERS: Although the sales of special editions are typically linked to the albums from which they emerge, that is not the case this week for those under U2 (Nos. 27 and 34 on The Billboard 200) and Shalena (Nos. 112 and 149). In each case, the special packages were not merged because their titles were unique from the one from the standard release. U2's limited-run *The Best of 1990-2000 & 8 Sides*, which hit the chart last week at No. 3, also stands alone because it carries 14 extra tracks. A list of critics explaining when special issues will or will not be linked with the original album can be requested from either Nielsen SoundScan's Cynthia Jackson (cynthia@soundscan.com) or me (gmayfield@billboard.com).

FIVE INTO 10: For the fifth time this year, five new albums enter inside the top 10, with Pearl Jam (No. 5, 166,000), TLC (No. 6, 143,000), and 3 Doors Down (No. 8, 115,000) joining the aforementioned Jay-Z and Missy Elliott.

As dreary as 2002 has been for album sales, the week's new arrivals represent a rare upbeat stat, as there have been only two other years in The Billboard 200's history—1998 and last year—when there were as many as five weeks in which five or more new titles reached the top 10. With still more big gains waiting in the holiday selling season's wings, the top 10 could see more boutiful weeks before this year concludes.

Singles Minded



by Silvio Pietrangeli, Minal Patel, Wade Jessen

RASCAL FLATTS: It's been more than four years since a duo or group has hit No. 1 for the first time on Hot Country Singles & Tracks, but Rascal Flatts ends that drought as "These Days" gains 361 detections and replaces Keith Urban's "Somebody Like You" (1-2) after a six-week reign on top. The last time a group earned its first appearance atop this chart was in August 1998, when Dixie Chicks spent two weeks at No. 1 with "There's Your Man."



RASCAL FLATTS

Rascal Flatts' feat. sweetens the party for Lyric Street Records, who also celebrate the company's second No. 1 on this chart since the label opened its doors on Music Row in summer 1997. Aaron Tippin's "Kiss This" became Lyric Street's first No. 1 in October 2000, reigning for two weeks.

Although "These Days" is the trio's first No. 1 hit, those Rascals came close twice before. Their debut single, "Prayin' for Daylight," stopped at No. 3 in July 2000; "I'm Movin' On" peaked at No. 4 this past April.

Elsewhere, a bit of British aristocracy touches Hot Country Singles & Tracks, as Tim McGraw's cover of Elton John's "Tiny Dancer" opens at No. 59. Elton's classic 1971 composition enters country territory with unsolicited album play from McGraw's *Tim McGraw & the Dancin' Doctors* set, due Nov. 26.

FLYING HIGH: Referring to the brand of Nike sneakers (not the presidential airplane), "Air Force Ones" by Nelly Featuring Kipayan, Ali & Murphy Lee slam-dunks its way into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart, jumping 11-8 with a 15% audience increase. With its third consecutive top 10 from *Nellyville*, following "Hot in Here" and "Dilemma" (which featured Kelly Rowland), Nelly is the third artist to three-peat this year with singles from the same album. The other two are Ashanti and Ludacris. From her eponymous release, Ashanti took "Poofish," "Happy," and "Baby" to the chart's top 10. From *My Word of Mouth* release, Ludacris' "Roll Out (My Business)," "Saturday (Ooooh! Ooooh!)," and "Move Brrr!" all spent time in the top 10 in 2002, while a fourth track, "Area Codes," also from that album, hit that part of the chart in 2001. On the Billboard Hot 100, "Air Force Ones" rises 23-12, making it Nelly's third straight track following "Hot" and "Dilemma" to at

least reach that rank within four weeks of charting. "Hot" was No. 11 in its fourth week, while "Dilemma" made it to No. 8 in its third week and jumped to No. 3 in week No. 4.

With its quick ascent on both R&B/Hip-Hop Singles & Tracks and the Hot 100, "Air" could possibly be the next challenger to each of the current No. 1 songs. It's still a few weeks away, however, as both "Work It" by Missy "Misdemeanor" Elliott and Eminem's "Lose Yourself" continue to gain listener impressions and are approaching record-setting audience numbers atop the R&B/Hip-Hop and Hot 100 lists, respectively.

A double-sized 12-inch vinyl of "Dilemma" and "Air Force Ones" debuts on Hot 100 Singles Sales at No. 17 and moves 45-6 on R&B/Hip-Hop Singles Sales. Since both titles are on the Hot 100 and R&B/Hip-Hop charts, sales points from the single are linked with the track with the most cumulative airplay, which in this case is "Dilemma."

PHIL IT UP: Phil Collins earns his eighth solo No. 1 on the Adult Contemporary chart (and 11th overall, including his output with Genesis), as "Can't Stop Loving You," jumps 3-1. "You" gains 130 detections, topping its weekly total to 1,842 spins. That's the most detections that a Collins tune has generated in a one-week span since the chart switched to Nielsen Broadcast Data Systems in 1993. This includes any weekly-to-totally accumulated by his last No. 1, the 19-week chart-topper from 1999, "You'll Be in My Heart." An increase in the AC panel size from around 70 in 1999 to this year's 86 helps explain some of the spin differential.



PHIL COLLINS

COUNTRY ROCK: With more than 2,500 copies sold, the young Universal South label collects its second No. 1 on Top Country Singles Sales with "Picture to Be in My Heart." An increase in the AC panel size from around 70 in 1999 to this year's 86 helps explain some of the spin differential.

"Picture" also debuts at No. 5 on Hot 100 Singles Sales and No. 91 on The Billboard Hot 100. For its Hot 100 ranking, points from sales of the single have been combined with all radio versions of the track: Rascal Flatts' duet with Moore and his earlier pairing with Sheryl Crow (Singles Minded, *Billboard*, Nov. 16).

Sales data compiled by
Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	WEEKS ON CHART	PEAK POSITION
		NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1								
1	1	JAY-Z THE BLACK ALBUM (JAY-Z/ROCK-AWOLLA) (15 16 18 19)	The Black Album 2: The Gift And The Curse	1	47	31	6	TOBI AMOS TOBI AMOS (J&R) (15 16 17 18 19)	Scarlett's Walk	7	
2	2	SOUNDTRACK SOUNDTRACK (J&R) (15 16 17 18 19)	8 Mile	1	51	41	6	INDIA.ARIE INDIA.ARIE (J&R) (15 16 17 18 19)	Wagons To India	6	
3	3	MISSY ELLIOTT THE MISSY ELLIOTT SHOW (J&R) (15 16 17 18 19)	Under Construction	3	53	43	17	TONY BENNETT & K.D. LANG TONY BENNETT & K.D. LANG (J&R) (15 16 17 18 19)	A Wonderful World	41	
4	2	JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE (J&R) (15 16 17 18 19)	Justified	2	58	39	24	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	New 16	2	
5	4	PEARL JAM PEARL JAM (J&R) (15 16 17 18 19)	Riot Act	5	58	44	29	SHAGGY SHAGGY (J&R) (15 16 17 18 19)	Lucky Day	24	
6	5	TLG TLG (J&R) (15 16 17 18 19)	30	6	50	71	75	DISTURBED DISTURBED (J&R) (15 16 17 18 19)	Believe	1	
7	4	CHRISTINA AGUILERA CHRISTINA AGUILERA (J&R) (15 16 17 18 19)	Stripped	2	57	24	25	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	WOW Christmas	56	
8	6	3 DOORS DOWN 3 DOORS DOWN (J&R) (15 16 17 18 19)	Away From The Sun	6	58	48	42	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	Ivy Gotti Presents The Remains	24	
9	7	EMINEM EMINEM (J&R) (15 16 17 18 19)	The Eminem Show	1	39	36	1	MICHAEL W. SMITH MICHAEL W. SMITH (J&R) (15 16 17 18 19)	Worship Album	14	
10	5	SANTANA SANTANA (J&R) (15 16 17 18 19)	Shaman	1	60	35	48	ALISON KRAUSS & UNION STATION ALISON KRAUSS & UNION STATION (J&R) (15 16 17 18 19)	Live	36	
11	11	AVRIL LAVIGNE AVRIL LAVIGNE (J&R) (15 16 17 18 19)	Let Go	2	61	30	37	PUDLOE OF MUDD PUDLOE OF MUDD (J&R) (15 16 17 18 19)	Come Clean	9	
12	8	ELTON JOHN ELTON JOHN (J&R) (15 16 17 18 19)	Greatest Hits 1970-2002	12	62	32	13	ASHANTI ASHANTI (J&R) (15 16 17 18 19)	Ashanti	1	
13	9	JIM JOHNSTON JIM JOHNSTON (J&R) (15 16 17 18 19)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13	63	57	44	BONE THUGS-N-HARMONY BONE THUGS-N-HARMONY (J&R) (15 16 17 18 19)	Thug World Order	12	
14	13	DIVIE CHECKS DIVIE CHECKS (J&R) (15 16 17 18 19)	Home	1	64	60	45	FLEETWOOD MAC FLEETWOOD MAC (J&R) (15 16 17 18 19)	The Very Best Of Fleetwood Mac	12	
15	6	FAITH HILL FAITH HILL (J&R) (15 16 17 18 19)	Cry	1	60	43	37	CHEVELLE CHEVELLE (J&R) (15 16 17 18 19)	Wonder What's Next	14	
16	10	NIRVANA NIRVANA (J&R) (15 16 17 18 19)	Nirvana	3	66	54	41	SOUNDTRACK SOUNDTRACK (J&R) (15 16 17 18 19)	American Idol: Greatest Moments	4	
17	14	ROD STEWART ROD STEWART (J&R) (15 16 17 18 19)	It Had To Be You... The Great American Songbook	4	67	77	55	DIANA KRALL DIANA KRALL (J&R) (15 16 17 18 19)	Live In Paris	18	
18	13	NELLY NELLY (J&R) (15 16 17 18 19)	Nellyville	1	68	15	1	NO DOUBT NO DOUBT (J&R) (15 16 17 18 19)	Rock Steady	9	
19	15	SAVINA SAVINA (J&R) (15 16 17 18 19)	Back Into Your System	19	69	76	65	INSANE CLOWN POSSE INSANE CLOWN POSSE (J&R) (15 16 17 18 19)	The Wrath: Shogun-La	15	
20	12	ANDREA BOCCELLI ANDREA BOCCELLI (J&R) (15 16 17 18 19)	Sentiamo	12	70	59	58	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	WOW Hits 2003	34	
21	19	ELVIS PRESLEY ELVIS PRESLEY (J&R) (15 16 17 18 19)	Elvis: 30 #1 Hits	1	71	60	41	KETTU MANDLO KETTU MANDLO (J&R) (15 16 17 18 19)	Golden Road	11	
22	20	THE ROLLING STONES THE ROLLING STONES (J&R) (15 16 17 18 19)	Ferry Licks	2	72	72	52	BARRY MANLOW BARRY MANLOW (J&R) (15 16 17 18 19)	A Christmas Gift Of Love	71	
23	18	NORAH JONES NORAH JONES (J&R) (15 16 17 18 19)	Come Away With Me	6	73	73	62	COLDFEY COLDFEY (J&R) (15 16 17 18 19)	A Rush Of Blood To The Head	5	
24	8	JAHEIM JAHEIM (J&R) (15 16 17 18 19)	Still Ghetto	8	74	75	67	CREED CREED (J&R) (15 16 17 18 19)	Weathered	1	
25	16	RASCAL FLATTS RASCAL FLATTS (J&R) (15 16 17 18 19)	Meh	5	78	32	35	KID ROCK KID ROCK (J&R) (15 16 17 18 19)	Cocky	7	
26	9	SEAN PAUL SEAN PAUL (J&R) (15 16 17 18 19)	Dutty Rock	26	76	38	1	THE WALLFLOWERS THE WALLFLOWERS (J&R) (15 16 17 18 19)	Bad Leter Days	32	
27	3	U2 U2 (J&R) (15 16 17 18 19)	The Best Of 1990-2000 & B-Sides	3	77	56	34	DEBORAH COX DEBORAH COX (J&R) (15 16 17 18 19)	The Morning After	38	
28	16	O-TOWN O-TOWN (J&R) (15 16 17 18 19)	02	28	78	83	65	SOUNDTRACK SOUNDTRACK (J&R) (15 16 17 18 19)	Brown Sugar	16	
29	22	TOBY KETH TOBY KETH (J&R) (15 16 17 18 19)	Unleashed	1	79	131	1	MARTINA MCBRIDE MARTINA MCBRIDE (J&R) (15 16 17 18 19)	Greatest Hits	5	
30	17	PHIL COLLINS PHIL COLLINS (J&R) (15 16 17 18 19)	Testify	30	79	131	1	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	Time-Life Treasury Of Christmas: Holiday Memories	79	
31	18	FAT JOE FAT JOE (J&R) (15 16 17 18 19)	Loyalty	31	80	69	47	CLIPSE CLIPSE (J&R) (15 16 17 18 19)	Lord Willin'	4	
32	45	JOSH GROBAN JOSH GROBAN (J&R) (15 16 17 18 19)	Josh Groban	8	81	92	99	SOUNDTRACK SOUNDTRACK (J&R) (15 16 17 18 19)	Harry Potter And The Chamber Of Secrets	81	
33	34	PINK PINK (J&R) (15 16 17 18 19)	Missundeadtoed	6	82	66	20	SOUNDTRACK SOUNDTRACK (J&R) (15 16 17 18 19)	Lizzy McCreedy	82	
34	17	U2 U2 (J&R) (15 16 17 18 19)	The Best Of 1990-2000	34	83	65	42	TANK TANK (J&R) (15 16 17 18 19)	One Mile	20	
35	17	DAVID GRAY DAVID GRAY (J&R) (15 16 17 18 19)	A New Day At Midnight	17	84	74	53	XZIBIT XZIBIT (J&R) (15 16 17 18 19)	Men vs. Machine	3	
36	23	ALAN JACKSON ALAN JACKSON (J&R) (15 16 17 18 19)	Drive	1	85	102	93	TAPROOT TAPROOT (J&R) (15 16 17 18 19)	Welcome	17	
37	29	KENNY CHESNEY KENNY CHESNEY (J&R) (15 16 17 18 19)	No Shoes, No Shirt, No Problems	1	87	78	67	KIDZ BOP KIDS KIDZ BOP KIDS (J&R) (15 16 17 18 19)	Kidz Bop 2	37	
38	28	GOOD CHARLOTTE GOOD CHARLOTTE (J&R) (15 16 17 18 19)	The Young And The Hopeless	1	88	114	54	STONE SOUR STONE SOUR (J&R) (15 16 17 18 19)	Stone Sour	46	
39	9	DAVID MATTHEWS BAND DAVID MATTHEWS BAND (J&R) (15 16 17 18 19)	Live At Folkson Field Boulder, Colorado	9	89	82	79	LOS TIGRES DEL NORTE LOS TIGRES DEL NORTE (J&R) (15 16 17 18 19)	La Roca Del Sur	54	
40	40	JOHN MAYER JOHN MAYER (J&R) (15 16 17 18 19)	Room For Squares	15	90	88	80	RED HOT CHILI PEPPERS RED HOT CHILI PEPPERS (J&R) (15 16 17 18 19)	By The Way	2	
41	28	FOO FIGHTERS FOO FIGHTERS (J&R) (15 16 17 18 19)	One By One	3	91	64	46	MICHELLE BRANCH MICHELLE BRANCH (J&R) (15 16 17 18 19)	The Spirit Room	28	
42	35	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	Totally Hits 2002: More Platinum Hits	21	92	67	39	BON JOVI BON JOVI (J&R) (15 16 17 18 19)	Rescued	2	
43	52	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	Totally Country Vol. 2	23	93	80	68	GERALD LEVY GERALD LEVY (J&R) (15 16 17 18 19)	The G Spot	9	
44	21	ALAN JACKSON ALAN JACKSON (J&R) (15 16 17 18 19)	Let It Be Christmas	44	85	35	35	VIVIAN GREEN VIVIAN GREEN (J&R) (15 16 17 18 19)	Love Story	93	
45	27	LIL COOL LIL COOL (J&R) (15 16 17 18 19)	10	2	96	83	49	STEVIE WONDER STEVIE WONDER (J&R) (15 16 17 18 19)	The Definitive Collection	35	
46	47	WC WC (J&R) (15 16 17 18 19)	Ghetto Heisman	46	93	47	17	NICK CARTER NICK CARTER (J&R) (15 16 17 18 19)	New On Deaf	17	
47	39	KELLY ROWLAND KELLY ROWLAND (J&R) (15 16 17 18 19)	Simply Deep	12	97	98	98	QUEENS OF THE STONE AGE QUEENS OF THE STONE AGE (J&R) (15 16 17 18 19)	Songs For The Deaf	17	
48	46	KELLY ROWLAND KELLY ROWLAND (J&R) (15 16 17 18 19)	Wishes	48	98	105	87	VARIOUS ARTISTS VARIOUS ARTISTS (J&R) (15 16 17 18 19)	Worship: A Total Worship Experience	60	
49	26	LIL JON & THE EAST SIDE BOYZ LIL JON & THE EAST SIDE BOYZ (J&R) (15 16 17 18 19)	Kings Of Crunk	15	99	81	60	LIL FLIP LIL FLIP (J&R) (15 16 17 18 19)	Underground Legend	12	

[illegible][illegible]

Billboard TOP BLUES ALBUMS

WEEK	LAST WEEK	ARTIST	WEEKS AT NO. 1	ALBUM	WEEKS AT NO. 1	WEEKS AT NO. 1
1	2	DELBERT MCCLINTON	1	NUMBER 1	7	Weeks At Number 1
2	1	STEVE LEE VAUGHAN AND DOUBLE TROUBLE	1	The Essential Steve Ray Vaughan and Double Trouble	1	Weeks At Number 1
3	8	SHEMICKA COPELAND	1	Talking To Strangers	1	Weeks At Number 1
4	6	TAB BENNETT & JIMMY THACKERY	1	Whiskey Store	1	Weeks At Number 1
5	3	ROY ROGERS	1	Shadows	1	Weeks At Number 1
6	7	ETNA JAMES	1	Lovers Songs	1	Weeks At Number 1
7	8	TYRONE DAVIS	1	Lives Live	1	Weeks At Number 1
8	9	DELBERT MCCLINTON	1	Nothing Personal	1	Weeks At Number 1
9	10	JEFF PITCHELL	1	Heavy Hitter	1	Weeks At Number 1
10	5	JO BONAMASSA	1	So It's Like That	1	Weeks At Number 1
11	12	ETNA JAMES & THE ROOTS BAND	1	Burnin' Down The House	1	Weeks At Number 1
12	11	WILLIE CLAYTON	1	Lost Man Standing	1	Weeks At Number 1
13	10	JOHN MAYALL AND THE BLUESBREAKERS	1	Stories	1	Weeks At Number 1
14	13	JOHN LEE HOOKER & MUDDY WATERS	1	Winning Combination	1	Weeks At Number 1
15	14	DEBORAH COLEMAN	1	Soil Be It	1	Weeks At Number 1

Billboard TOP REGGAE ALBUMS

WEEK	LAST WEEK	ARTIST	WEEKS AT NO. 1	ALBUM	WEEKS AT NO. 1	WEEKS AT NO. 1
1	8	SEAN PAUL	1	NUMBER 1	1	Weeks At Number 1
2	1	SHAGGY	1	Lucky Day	1	Weeks At Number 1
3	2	VARIOUS ARTISTS	1	Reggae Gold 2002	1	Weeks At Number 1
4	3	BEENIE MAN	1	Tropical Storm	1	Weeks At Number 1
5	4	UB40	1	The Very Best Of UB40	1	Weeks At Number 1
6	5	K-T-A-P	1	Me U Want	1	Weeks At Number 1
7	6	VARIOUS ARTISTS	1	Reggae Pulse: The Heartbeat Of Jamaica	1	Weeks At Number 1
8	9	BOB MARLEY AND THE WAILERS	1	Legend (Deluxe Edition)	1	Weeks At Number 1
9	10	WARRIOR KING	1	Victims Women	1	Weeks At Number 1
10	11	VARIOUS ARTISTS	1	Reggae Decade/Classics 2002	1	Weeks At Number 1
11	12	SHAGGY	1	Mr. Lover Lovin' (The Best Of Shaggy, Part 1)	1	Weeks At Number 1
12	13	VARIOUS ARTISTS	1	Divide: Greenhouse Rhythms Album #27	1	Weeks At Number 1
13	14	DAMIAN "JR. GONG" MARLEY	1	Halfway Town	1	Weeks At Number 1
14	15	SIZLA	1	Ghetto Revolution	1	Weeks At Number 1
15	16	VARIOUS ARTISTS	1	Jamdown Records 50th Anniversary	1	Weeks At Number 1

Billboard TOP WORLD ALBUMS

WEEK	LAST WEEK	ARTIST	WEEKS AT NO. 1	ALBUM	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	THE CHEIFTEANS	1	Weeks At Number 1	1	Weeks At Number 1
2	2	SOUNDTRACK	1	Down The Old Plank Road/The Nashville Sessions	1	Weeks At Number 1
3	3	BAHA MEN	1	Greatest Music Hits	1	Weeks At Number 1
4	4	SINEAD O'CONNOR	1	Soe Nos Nene	1	Weeks At Number 1
5	5	ISRAEL KAMAKAWIO'OLE	1	Alone In The World	1	Weeks At Number 1
6	6	VARIOUS ARTISTS	1	Red Hot + Root-Music & Spirit	1	Weeks At Number 1
7	7	CESARIA EVORA	1	The Very Best Of Cesaria Evora	1	Weeks At Number 1
8	8	SOUNDTRACK	1	Monsoon Winding	1	Weeks At Number 1
9	9	YOUSOUF N'DOUR	1	Nothing's In Your	1	Weeks At Number 1
10	10	PILAR MONTENEGRO	1	Desolados	1	Weeks At Number 1
11	11	SOUNDTRACK	1	Amalio	1	Weeks At Number 1
12	12	BAHA MEN	1	Mere Is Like This	1	Weeks At Number 1
13	13	JOHN MCCORMICK/ANTHONY KEATING/ROMAN TYRAN	1	The Very Best Of The Irish Sons	1	Weeks At Number 1
14	14	ORCHESTRA BAOBAB	1	Speakers In All Styles	1	Weeks At Number 1
15	15	SALIF KEITA	1	Moufou	1	Weeks At Number 1

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

WEEK	LAST WEEK	ARTIST	WEEKS AT NO. 1	ALBUM	WEEKS AT NO. 1	WEEKS AT NO. 1
1	2	VARIOUS ARTISTS	1	NUMBER 1/GREATEST GAINER	1	Weeks At Number 1
2	1	MICHAEL W. SMITH	1	Worship Again	1	Weeks At Number 1
3	3	VARIOUS ARTISTS	1	WOW Hits 2002	1	Weeks At Number 1
4	4	VARIOUS ARTISTS	1	Worship: A Total Worship Experience	1	Weeks At Number 1
5	5	MERCYME	1	Spoken For	1	Weeks At Number 1
6	6	LIFEHOUSE	1	Stoney Creek	1	Weeks At Number 1
7	7	JOHN P. KEE & NEW LIFE	1	Blessed By Association	1	Weeks At Number 1
8	8	JUMPS	1	All The Time In The World	1	Weeks At Number 1
9	9	P.O.D.	1	Satanstoe	1	Weeks At Number 1
10	10	MERCYME	1	Almost There	1	Weeks At Number 1
11	11	JOHN TESH	1	Christmas Worship	1	Weeks At Number 1
12	12	KIRK FRANKLIN	1	The Return Of Kirk Franklin	1	Weeks At Number 1
13	13	MARY MARY	1	Accredible	1	Weeks At Number 1
14	14	VARIOUS ARTISTS	1	Songs & Worship - Shout To The Lord	1	Weeks At Number 1
15	15	JUMPS	1	All The Joy In The World	1	Weeks At Number 1
16	16	FRED HAMMOND	1	Speak These Things: P&S, Chapter 3	1	Weeks At Number 1
17	17	SELAH	1	Rock Of Bethlehem	1	Weeks At Number 1
18	18	NICHOLE NORDEMAN	1	Women & Spous	1	Weeks At Number 1
19	19	AMY GRANT	1	Legacy: Women's Faith	1	Weeks At Number 1
20	20	RANCHO TRANCE	1	Blue Sky	1	Weeks At Number 1
21	21	SIXPENCE NONE THE RICHER	1	Devine Discontent	1	Weeks At Number 1
22	22	THIRD DAY	1	Come Together	1	Weeks At Number 1
23	23	NICOLE C. MULLEN	1	Christmas In Black And White	1	Weeks At Number 1
24	24	POINT OF GRACE	1	City On A Hill: His Christmas Time	1	Weeks At Number 1
25	25	PLUS ONE	1	Me On Life	1	Weeks At Number 1
26	26	VARIOUS ARTISTS	1	Thrive	1	Weeks At Number 1
27	27	ZOEGRIL	1	Believe	1	Weeks At Number 1
28	28	NEWSBOYS	1	Worship God	1	Weeks At Number 1
29	29	YOLANDA ADAMS	1	Believe	1	Weeks At Number 1
30	30	REBECCA ST. JAMES	1	Worship God	1	Weeks At Number 1
31	31	JOY WILLIAMS	1	Worship God	1	Weeks At Number 1
32	32	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	1	Family After It Live In Real City Music	1	Weeks At Number 1
33	33	NEWSBOYS	1	Newsboys Believe	1	Weeks At Number 1
34	34	TRIN-I-TEE 5.7	1	The Love	1	Weeks At Number 1
35	35	STEVEN CURTIS CHAPMAN	1	Declaration	1	Weeks At Number 1
36	36	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	1	Let Freedom Ring Live From Cerritos	1	Weeks At Number 1
37	37	VARIOUS ARTISTS	1	The Anatomy Of The Temple In Church	1	Weeks At Number 1
38	38	RELENT K	1	Last Day Picked	1	Weeks At Number 1
39	39	SUPERCHICK	1	Superchick	1	Weeks At Number 1

Billboard TOP GOSPEL ALBUMS

WEEK	LAST WEEK	ARTIST	WEEKS AT NO. 1	ALBUM	WEEKS AT NO. 1	WEEKS AT NO. 1
1	26	JOHN P. KEE & NEW LIFE	1	NUMBER 1/GREATEST GAINER	1	Weeks At Number 1
2	1	KIRK FRANKLIN	1	Blessed By Association	1	Weeks At Number 1
3	2	MARY MARY	1	The Return Of Kirk Franklin	1	Weeks At Number 1
4	3	FRED HAMMOND	1	Accredible	1	Weeks At Number 1
5	4	YOLANDA ADAMS	1	Spoken For	1	Weeks At Number 1
6	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	1	City On A Hill: His Christmas Time	1	Weeks At Number 1
7	6	TRIN-I-TEE 5.7	1	Me On Life	1	Weeks At Number 1
8	7	KAREN CLARK SHEARD	1	Thrive	1	Weeks At Number 1
9	8	SHEKINAH GLORY MINISTRY	1	Believe	1	Weeks At Number 1
10	9	THE BLIND BOYS OF ALABAMA	1	Worship God	1	Weeks At Number 1
11	10	SHOKIE NORFOLK	1	Newsboys Believe	1	Weeks At Number 1
12	11	JUANITA BYNUM	1	The Love	1	Weeks At Number 1
13	12	DOTIE PEOPLES	1	Declaration	1	Weeks At Number 1
14	13	JEFF MARSH	1	Let Freedom Ring Live From Cerritos	1	Weeks At Number 1
15	14	VARIOUS ARTISTS	1	The Anatomy Of The Temple In Church	1	Weeks At Number 1
16	15	DONALD LAWRENCE & THE TRI-CITY SINGERS	1	Last Day Picked	1	Weeks At Number 1
17	16	JOE PALE	1	Superchick	1	Weeks At Number 1
18	17	GOSPEL GANGSTAZ	1	Superchick	1	Weeks At Number 1
19	18	NORMAN HUTCHINS	1	Superchick	1	Weeks At Number 1
20	19	ISRAEL AND NEW BREED	1	Superchick	1	Weeks At Number 1
21	20	KIRK WHALM	1	Superchick	1	Weeks At Number 1
22	21	MAURETTA BROWN CLARK	1	Superchick	1	Weeks At Number 1
23	22	LUTHER BARNES	1	Superchick	1	Weeks At Number 1
24	23	NICHILLE WILLIAMS	1	Superchick	1	Weeks At Number 1
25	24	DORINDA CLARK-COLE	1	Superchick	1	Weeks At Number 1
26	25	DOUG & MELVIN WILLIAMS	1	Superchick	1	Weeks At Number 1
27	26	MARVIN SAPP	1	Superchick	1	Weeks At Number 1
28	27	CECE WINANS	1	Superchick	1	Weeks At Number 1
29	28	DAVID HADDON	1	Superchick	1	Weeks At Number 1
30	29	THE BLIND BOYS OF ALABAMA	1	Superchick	1	Weeks At Number 1
31	30	DR. CHARLES S. HAYES & THE COSMOPOLITAN WARRIORS	1	Superchick	1	Weeks At Number 1
32	31	EASTERN MICHIGAN GOSPEL CHOR	1	Superchick	1	Weeks At Number 1
33	32	THE SHEPHERDS	1	Superchick	1	Weeks At Number 1
34	33	THE CANTON SPIRITUALS	1	Superchick	1	Weeks At Number 1
35	34	THE EMMANUELS	1	Superchick	1	Weeks At Number 1
36	35	PASTOR KEITH SMITH	1	Superchick	1	Weeks At Number 1
37	36	ASHOP D.J. JAMES	1	Superchick	1	Weeks At Number 1
38	37	THE WILLIAMS	1	Superchick	1	Weeks At Number 1
39	38	GEORGIA MASS CHOIR	1	Superchick	1	Weeks At Number 1
40	39	YOLANDA ADAMS	1	Superchick	1	Weeks At Number 1

* Albums with the greatest sales since the week of. * Recording Industry Association (RIAA) certification for not shipped of 50,000 copies (Gold). * RIAA certification for not shipped of 1 million copies (Platinum). * RIAA certification for not shipped of 10 million copies (Diamond). * RIAA certification for not shipped of 20 million copies (Multi-Platinum). * RIAA certification for not shipped of 50 million copies (Multi-Platinum). * RIAA certification for not shipped of 100 million copies (Multi-Platinum). * RIAA certification for not shipped of 200 million copies (Multi-Platinum). * RIAA certification for not shipped of 500 million copies (Multi-Platinum). * RIAA certification for not shipped of 1 billion copies (Multi-Platinum). * RIAA certification for not shipped of 2 billion copies (Multi-Platinum). * RIAA certification for not shipped of 5 billion copies (Multi-Platinum). * RIAA certification for not shipped of 10 billion copies (Multi-Platinum). * RIAA certification for not 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NOVEMBER 30, 2002 **TOP HOLIDAY ALBUMS** Nielsen SoundScan

LAST WEEK	ARTIST	SALES DATA COMPILED BY Nielsen SoundScan	TITLE
1	VARIOUS ARTISTS ¹ Now That's What I Call Christmas	1	NUMBER 1 ¹ Now That's What I Call Christmas
2	ALAN JACKSON ² Let It Be Christmas	2	ALAN JACKSON ² Let It Be Christmas
3	MANHHEIM STEAMROLLER ³ Christmas Extrordinaire	3	MANHHEIM STEAMROLLER ³ Christmas Extrordinaire
4	KENNY G ⁴ Wishes	4	KENNY G ⁴ Wishes
5	VARIOUS ARTISTS ⁵ WOW Christmas	5	VARIOUS ARTISTS ⁵ WOW Christmas
6	BARRY MANLOW ⁶ A Christmas Gift of Love	6	BARRY MANLOW ⁶ A Christmas Gift of Love
7	VARIOUS ARTISTS ⁷ The Time-Life Treasury of Christmas: Holiday Memories	7	VARIOUS ARTISTS ⁷ The Time-Life Treasury of Christmas: Holiday Memories
8	KIDZ IPO KIDS ⁸ Kidz Pop Christmas	8	KIDZ IPO KIDS ⁸ Kidz Pop Christmas
9	VARIOUS ARTISTS ⁹ Happy Holidays	9	VARIOUS ARTISTS ⁹ Happy Holidays
10	CELINE DION ¹⁰ These Are Special Times	10	CELINE DION ¹⁰ These Are Special Times
11	BROOKS & DUNN ¹¹ It Won't Be Christmas Without You	11	BROOKS & DUNN ¹¹ It Won't Be Christmas Without You
12	BARBRA STREISAND ¹² Christmas Memories	12	BARBRA STREISAND ¹² Christmas Memories
13	VARIOUS ARTISTS ¹³ A Windham Hill Christmas	13	VARIOUS ARTISTS ¹³ A Windham Hill Christmas
14	MARTINA MCGIBBON ¹⁴ White Christmas	14	MARTINA MCGIBBON ¹⁴ White Christmas
15	ELVIS PRESLEY ¹⁵ White Christmas	15	ELVIS PRESLEY ¹⁵ White Christmas
16	VARIOUS ARTISTS ¹⁶ The Time-Life Treasury of Christmas	16	VARIOUS ARTISTS ¹⁶ The Time-Life Treasury of Christmas
17	BING CROSBY ¹⁷ White Christmas	17	BING CROSBY ¹⁷ White Christmas
18	ANNE MURRAY ¹⁸ When A Wonderful Christmas	18	ANNE MURRAY ¹⁸ When A Wonderful Christmas
19	CHARLOTTE CHURCH ¹⁹ When My Heart Finds Christmas	19	CHARLOTTE CHURCH ¹⁹ When My Heart Finds Christmas
20	JOHN TESH ²⁰ Christmas Worship	20	JOHN TESH ²⁰ Christmas Worship
21	CHARLOTTE CHURCH ²¹ Dream A Dream	21	CHARLOTTE CHURCH ²¹ Dream A Dream
22	TRANS-SIBERIAN ORCHESTRA ²² Christmas Eve and Other Stories	22	TRANS-SIBERIAN ORCHESTRA ²² Christmas Eve and Other Stories
23	BURL IVEY ²³ Rudolph the Red-Nosed Reindeer	23	BURL IVEY ²³ Rudolph the Red-Nosed Reindeer
24	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. ²⁴ Christmas With The Rat Pack	24	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. ²⁴ Christmas With The Rat Pack
25	VARIOUS ARTISTS ²⁵ A Peaceful Christmas	25	VARIOUS ARTISTS ²⁵ A Peaceful Christmas
26	HILARY DUFF ²⁶ Santa Clause Lane	26	HILARY DUFF ²⁶ Santa Clause Lane
27	KENNY G ²⁷ Faith: A Holiday Album	27	KENNY G ²⁷ Faith: A Holiday Album
28	VINCE GUARALDI ²⁸ A Charlie Brown Christmas	28	VINCE GUARALDI ²⁸ A Charlie Brown Christmas
29	VARIOUS ARTISTS ²⁹ Children Sing For Children: 25 Christmas Songs	29	VARIOUS ARTISTS ²⁹ Children Sing For Children: 25 Christmas Songs
30	JUMPS ³⁰ All The Joy In The World	30	JUMPS ³⁰ All The Joy In The World
31	MANHHEIM STEAMROLLER ³¹ A Fresh Aire Christmas	31	MANHHEIM STEAMROLLER ³¹ A Fresh Aire Christmas
32	SELAH ³² Rose Of Bethlehem	32	SELAH ³² Rose Of Bethlehem
33	MARIAH CAREY ³³ Merry Christmas	33	MARIAH CAREY ³³ Merry Christmas
34	VARIOUS ARTISTS ³⁴ All-Time Greatest Christmas Records	34	VARIOUS ARTISTS ³⁴ All-Time Greatest Christmas Records
35	JO DEE MESSINA ³⁵ A Joyful Noise	35	JO DEE MESSINA ³⁵ A Joyful Noise
36	CARLOS DOMINGO/PINKUOTI (MERCURY) ³⁶ The Three Tenors Christmas	36	CARLOS DOMINGO/PINKUOTI (MERCURY) ³⁶ The Three Tenors Christmas
37	TRANS-SIBERIAN ORCHESTRA ³⁷ The Christmas Attic	37	TRANS-SIBERIAN ORCHESTRA ³⁷ The Christmas Attic
38	LEE ANN WOMACK ³⁸ The Season For Romance	38	LEE ANN WOMACK ³⁸ The Season For Romance
39	NAT KING COLE ³⁹ Christmas Favorites	39	NAT KING COLE ³⁹ Christmas Favorites
40	ALAN JACKSON ⁴⁰ Henky Took Christmas	40	ALAN JACKSON ⁴⁰ Henky Took Christmas
41	NICOLE C. MULLEN ⁴¹ Christmas In Black And White	41	NICOLE C. MULLEN ⁴¹ Christmas In Black And White
42	MANHHEIM STEAMROLLER ⁴² Christmas	42	MANHHEIM STEAMROLLER ⁴² Christmas
43	BING CROSBY ⁴³ White Christmas	43	BING CROSBY ⁴³ White Christmas
44	MANHHEIM STEAMROLLER ⁴⁴ Christmas In The Alps	44	MANHHEIM STEAMROLLER ⁴⁴ Christmas In The Alps
45	VARIOUS ARTISTS ⁴⁵ Disney's Christmas Collection	45	VARIOUS ARTISTS ⁴⁵ Disney's Christmas Collection
46	PLUS ONE ⁴⁶ Christmas	46	PLUS ONE ⁴⁶ Christmas
47	VARIOUS ARTISTS ⁴⁷ City On A Hill: It's Christmas Time	47	VARIOUS ARTISTS ⁴⁷ City On A Hill: It's Christmas Time
48	THE CARPENTERS ⁴⁸ Christmas Portrait	48	THE CARPENTERS ⁴⁸ Christmas Portrait
49	VARIOUS ARTISTS ⁴⁹ Radio Disney Holiday Jams 2	49	VARIOUS ARTISTS ⁴⁹ Radio Disney Holiday Jams 2

NOVEMBER 30, 2002 **HEATSEEKERS** Nielsen SoundScan

LAST WEEK	ARTIST	SALES DATA COMPILED BY Nielsen SoundScan	TITLE
1	JOHN P. KEE & NEW LIFE ¹ Blessed By Association	1	JOHN P. KEE & NEW LIFE ¹ Blessed By Association
2	THE USED ² The Used	2	THE USED ² The Used
3	HILARY DUFF ³ Santa Clause Lane	3	HILARY DUFF ³ Santa Clause Lane
4	JOE NICHOLS ⁴ Man With A Memory	4	JOE NICHOLS ⁴ Man With A Memory
5	BADLY DRAWN BOY ⁵ Have You Fed The Fish?	5	BADLY DRAWN BOY ⁵ Have You Fed The Fish?
6	SELAH ⁶ Rose Of Bethlehem	6	SELAH ⁶ Rose Of Bethlehem
7	THE DONNAS ⁷ Spend The Night	7	THE DONNAS ⁷ Spend The Night
8	SUGARCULT ⁸ Start Static	8	SUGARCULT ⁸ Start Static
9	OK GO ⁹ OK Go	9	OK GO ⁹ OK Go
10	NICHOLIE NORDEMAN ¹⁰ Woven & Spun	10	NICHOLIE NORDEMAN ¹⁰ Woven & Spun
11	JUANES ¹¹ Un Dia Normal	11	JUANES ¹¹ Un Dia Normal
12	SIMPLE PLAN ¹² No Puds, No Helms...Just Balls	12	SIMPLE PLAN ¹² No Puds, No Helms...Just Balls
13	NICOLE C. MULLEN ¹³ Christmas In Black And White	13	NICOLE C. MULLEN ¹³ Christmas In Black And White
14	BWB ¹⁴ Groovin'	14	BWB ¹⁴ Groovin'
15	50 CENT ¹⁵ Guess Who's Back?	15	50 CENT ¹⁵ Guess Who's Back?
16	OPETH ¹⁶ Divergence	16	OPETH ¹⁶ Divergence
17	ZOEGRIL ¹⁷ Mix Of Life	17	ZOEGRIL ¹⁷ Mix Of Life
18	THE HAPPY BOYS ¹⁸ Dance Party (Like It's 2003)	18	THE HAPPY BOYS ¹⁸ Dance Party (Like It's 2003)
19	HECTOR & TITO ¹⁹ A Le Reconquista	19	HECTOR & TITO ¹⁹ A Le Reconquista
20	BREAKING BENJAMIN ²⁰ Saturday	20	BREAKING BENJAMIN ²⁰ Saturday
21	THE VERY CORPORATION ²¹ The Richest Man In Babylon	21	THE VERY CORPORATION ²¹ The Richest Man In Babylon
22	EMERSON DRIVE ²² Emerson Drive	22	EMERSON DRIVE ²² Emerson Drive
23	LAURA PAUSINI ²³ From The Inside	23	LAURA PAUSINI ²³ From The Inside
24	JOY WILLIAMS ²⁴ By Surprise	24	JOY WILLIAMS ²⁴ By Surprise
25	AGOSTON & I ²⁵ Really Hot Like In Hollywood	25	AGOSTON & I ²⁵ Really Hot Like In Hollywood
26	CROSSING CORPORATE ²⁶ Leaving Through The Window	26	CROSSING CORPORATE ²⁶ Leaving Through The Window
27	DAVID CROSS ²⁷ Shut Up, You Fucking Baby!	27	DAVID CROSS ²⁷ Shut Up, You Fucking Baby!
28	MARIO FRANGULOUS ²⁸ Sometimes I Dream	28	MARIO FRANGULOUS ²⁸ Sometimes I Dream
29	LIBERACON ²⁹ Historical Musical	29	LIBERACON ²⁹ Historical Musical
30	CONJUNTO PRIMAVERA ³⁰ Perdoname Mi Amor	30	CONJUNTO PRIMAVERA ³⁰ Perdoname Mi Amor
31	INTERPOL ³¹ Turn On The Bright Lights	31	INTERPOL ³¹ Turn On The Bright Lights
32	THE HAPPY BOYS ³² Trance Party (Volume Two)	32	THE HAPPY BOYS ³² Trance Party (Volume Two)
33	DASHBOAR CONFESIONAL ³³ The Plans You Have Come To Fear The Most	33	DASHBOAR CONFESIONAL ³³ The Plans You Have Come To Fear The Most
34	GOODSPEED YOU BLACK EMPEROR ³⁴ Yanqui U.X.O.	34	GOODSPEED YOU BLACK EMPEROR ³⁴ Yanqui U.X.O.
35	RELIANT K ³⁵ The Anatomy Of The Tongue In Cheek	35	RELIANT K ³⁵ The Anatomy Of The Tongue In Cheek
36	SUPERCHICK ³⁶ Last One Picked	36	SUPERCHICK ³⁶ Last One Picked
37	12 STONES ³⁷ 12 Stones	37	12 STONES ³⁷ 12 Stones
38	TOBYAMA ³⁸ Monument	38	TOBYAMA ³⁸ Monument
39	OURS ³⁹ Precious	39	OURS ³⁹ Precious
40	STEVE TYRRELL ⁴⁰ This Time Of The Year	40	STEVE TYRRELL ⁴⁰ This Time Of The Year
41	NICOLE C. MULLEN ⁴¹ Talk About It	41	NICOLE C. MULLEN ⁴¹ Talk About It
42	FINCH ⁴² What Is It To Burn	42	FINCH ⁴² What Is It To Burn
43	DISTILLERS ⁴³ Sing Sing Death House	43	DISTILLERS ⁴³ Sing Sing Death House
44	BEBE NORMAN ⁴⁴ Myself When I Am Real	44	BEBE NORMAN ⁴⁴ Myself When I Am Real
45	ZOEGRIL ⁴⁵ Life	45	ZOEGRIL ⁴⁵ Life
46	LUPULO RIVERA ⁴⁶ Amorico Corazon	46	LUPULO RIVERA ⁴⁶ Amorico Corazon
47	NO SECRETS ⁴⁷ No Secrets	47	NO SECRETS ⁴⁷ No Secrets
48	SARA GROVES ⁴⁸ All Right Here	48	SARA GROVES ⁴⁸ All Right Here
49	SLEETH & SMOLTHART ⁴⁹ Crash The Party	49	SLEETH & SMOLTHART ⁴⁹ Crash The Party
50	CLEDUS T. JUDD ⁵⁰ Credus Navidad	50	CLEDUS T. JUDD ⁵⁰ Credus Navidad

NOVEMBER 30, 2002 **TOP INDEPENDENT ALBUMS** Nielsen SoundScan

LAST WEEK	ARTIST	SALES DATA COMPILED BY Nielsen SoundScan	TITLE
1	VARIOUS ARTISTS ¹ Now That's What I Call Christmas	1	NUMBER 1 ¹ Now That's What I Call Christmas
2	UL JOON & THE EAST SIDE BOYZ ² Kings Of Crunk	2	UL JOON & THE EAST SIDE BOYZ ² Kings Of Crunk
3	INSANE CLOWN POSSE ³ The Wrath: Shangri-La	3	INSANE CLOWN POSSE ³ The Wrath: Shangri-La
4	LOUIE DEVITO ⁴ N.Y.C. Underground Party 5	4	LOUIE DEVITO ⁴ N.Y.C. Underground Party 5
5	BOSTON ⁵ Corporate America	5	BOSTON ⁵ Corporate America
6	NICKEL CREEK ⁶ This Side	6	NICKEL CREEK ⁶ This Side
7	PRETENDERS ⁷ Loose Screw	7	PRETENDERS ⁷ Loose Screw
8	VARIOUS ARTISTS ⁸ Children Sing For Children: 25 Christmas Songs	8	VARIOUS ARTISTS ⁸ Children Sing For Children: 25 Christmas Songs
9	EVA CASSIDY ⁹ Imagine	9	EVA CASSIDY ⁹ Imagine
10	DA HEADBUZZAZ ¹⁰ Dit's How It Happen To'm	10	DA HEADBUZZAZ ¹⁰ Dit's How It Happen To'm
11	SUGARCULT ¹¹ Start Static	11	SUGARCULT ¹¹ Start Static
12	DOLLY PARTON ¹² Halos & Horns	12	DOLLY PARTON ¹² Halos & Horns
13	DEFAULT ¹³ The Fallout	13	DEFAULT ¹³ The Fallout
14	DELBERT MCCLINTON ¹⁴ Room To Breathe	14	DELBERT MCCLINTON ¹⁴ Room To Breathe
15	KHA FEATURING DESO ¹⁵ Thug Misses	15	KHA FEATURING DESO ¹⁵ Thug Misses
16	TRANSPLANTS ¹⁶ Transplants	16	TRANSPLANTS ¹⁶ Transplants
17	50 CENT ¹⁷ Guess Who's Back?	17	50 CENT ¹⁷ Guess Who's Back?
18	OPETH ¹⁸ Divergence	18	OPETH ¹⁸ Divergence
19	VARIOUS ARTISTS ¹⁹ Reggae Gold 2002	19	VARIOUS ARTISTS ¹⁹ Reggae Gold 2002
20	THE VERY CORPORATION ²⁰ The Richest Man In Babylon	20	THE VERY CORPORATION ²⁰ The Richest Man In Babylon
21	AIMEE MANN ²¹ Lost In Space	21	AIMEE MANN ²¹ Lost In Space
22	DAVID CROSS ²² Shut Up, You Fucking Baby!	22	DAVID CROSS ²² Shut Up, You Fucking Baby!
23	CONJUNTO PRIMAVERA ²³ Perdoname Mi Amor	23	CONJUNTO PRIMAVERA ²³ Perdoname Mi Amor
24	SINEAD O'CONNOR ²⁴ Seam-Nos Nus	24	SINEAD O'CONNOR ²⁴ Seam-Nos Nus
25	INTERPOL ²⁵ Turn On The Bright Lights	25	INTERPOL ²⁵ Turn On The Bright Lights
26	YING YANG TWINS ²⁶ The Return Of The Ying Yang Twins	26	YING YANG TWINS ²⁶ The Return Of The Ying Yang Twins
27	DASHBOAR CONFESIONAL ²⁷ The Plans You Have Come To Fear The Most	27	DASHBOAR CONFESIONAL ²⁷ The Plans You Have Come To Fear The Most
28	GOODSPEED YOU BLACK EMPEROR ²⁸ Yanqui U.X.O.	28	GOODSPEED YOU BLACK EMPEROR ²⁸ Yanqui U.X.O.
29	STEVE EARLE ²⁹ Jerusalem	29	STEVE EARLE ²⁹ Jerusalem
30	PAVEMENT ³⁰ Slanted & Enchanted: Luxe & Redux	30	PAVEMENT ³⁰ Slanted & Enchanted: Luxe & Redux
31	DISTILLERS ³¹ Sing Sing Death House	31	DISTILLERS ³¹ Sing Sing Death House
32	ANI DIFRANCO ³² So Much Shouting/So Much Laughter	32	ANI DIFRANCO ³² So Much Shouting/So Much Laughter
33	JOAN OSBORNE ³³ How Sweet It Is	33	JOAN OSBORNE ³³ How Sweet It Is
34	VARIOUS ARTISTS ³⁴ TV Guide: 50 All-Time Favorite TV Themes	34	VARIOUS ARTISTS ³⁴ TV Guide: 50 All-Time Favorite TV Themes
35	VARIOUS ARTISTS ³⁵ Ultra-Trance-1	35	VARIOUS ARTISTS ³⁵ Ultra-Trance-1
36	THE KINAH GLORY MINISTRY ³⁶ Praise Is What I Do	36	THE KINAH GLORY MINISTRY ³⁶ Praise Is What I Do
37	BLIGHT ³⁷ Hard 2 B-Light	37	BLIGHT ³⁷ Hard 2 B-Light
38	SAMMY HAGAR AND THE WABORITAS ³⁸ No 4 Sale	38	SAMMY HAGAR AND THE WABORITAS ³⁸ No 4 Sale
39	LOS ANGELES DE CHARLY ³⁹ Bonita Mujer	39	LOS ANGELES DE CHARLY ³⁹ Bonita Mujer
40	CHRIS ROBINSON ⁴⁰ New Earth Mud	40	CHRIS ROBINSON ⁴⁰ New Earth Mud
41	TAKING CUPID SUNDAY ⁴¹ Tell All Your Friends	41	TAKING CUPID SUNDAY ⁴¹ Tell All Your Friends
42	ISRAEL KAMAKAWIWOOLE ⁴² Alone In The World	42	ISRAEL KAMAKAWIWOOLE ⁴² Alone In The World
43	BUCK HOWDY ⁴³ Skiddaddie	43	BUCK HOWDY ⁴³ Skiddaddie
44	FLOGGING MOLLY ⁴⁴ Drunken Lullabies	44	FLOGGING MOLLY ^{44</}

LAST NAME	TITLE	Syllabus maintained by		N	Nonfiction Document Source System	Artist
		DATE	NUMBER			
1	ALL MY LIFE	1970	10	2	Weeks in America Real Gone	Barry Manilow
2	YOU KNOW YOU'RE RIGHT	1970	10	2		Barry Manilow
3	SHE HATES ME	1970	10	2		Paulina Rubio
4	BROTHER	1970	10	2		Shirley Bassey
5	PLAYER	1970	10	2		Barry Manilow
6	THE LEVITY SONG	1970	10	2		Red Hot Chili Peppers
7	ALWAYS	1970	10	2		Salma Hayek
8	THE RED	1970	10	2		Cherise
9	COACHE	1970	10	2		Audrey Hepburn
10	NO ONE KNOWS	1970	10	2		Queen of the Show Age
11	FINE AGAIN	1970	10	2		Softcover
12	LIFESTYLES OF THE GREAT AND FAMOUS	1970	10	2		Good Character
13	AERIALS	1970	10	2		System of a Down
14	WHEN IN GUN WITH A GUN	1970	10	2		3 Doors Down
15	LOSE YOURSELF	1970	10	2		Emmin
16	STILL WAITING	1970	10	2		Sam I Am
17	JOEM	1970	10	2		Expensive
18	I AM KING	1970	10	2		Paul Jan
19	TOMORROW	1970	10	2		SL 71
20	GET OVER IT	1970	10	2		OK Go
21	THE TASTE OF INK	1970	10	2		The United
22	A PHASE CHORUS	1970	10	2		Jimmy Eat World
23	BEY THE WAY	1970	10	2		Red Hot Chili Peppers
24	INNERSVISION	1970	10	2		System of a Down
25	REMEMBER ME	1970	10	2		Red Hot Chili Peppers
26	COUNAWAY	1970	10	2		WTSCompany
27	OUTTHAWAY	1970	10	2		The Wings
28	DEAD LEAVES AND THE DIRTY GROUND	1970	10	2		The Wings
29	CLOCKS	1970	10	2		Cockney
30	SOMEDAY	1970	10	2		The Stripes
31	DOWNING	1970	10	2		Crash
32	RUNNING FROM ME	1970	10	2		WTSCompany
33	ONE MORE MIGHT	1970	10	2		Anthony 2nd
34	THERE IS	1970	10	2		Ben Cas
35	HEAD-ON COLLISION	1970	10	2		New Found Glory
36	PRETTY GIRL	1970	10	2		Sugarcoat
37	POLYAMOROUS	1970	10	2		Protest in Progress
38	ALONE I BREAK	1970	10	2		Kurt Cobain
39	MY FRIENDS OVER YOU	1970	10	2		New Found Glory
40	BURLETTES	1970	10	2		Frank Jagger

LAST WEEK	Playlist moderated by  Nissan Broadcast Data Systems		Artist
	TITLE	WEEKS ON CHART	
	WHEN I'M GONE <small>RECORDED IN THE HEAVENS</small>	10	When I'm Gone
1	SHE HATES ME <small>RECORDED IN THE HEAVENS</small>	10	Queen of the Damned
2	YOU KNOW YOU'RE RIGHT <small>RECORDED IN THE HEAVENS</small>	10	Neveq
3	BROTHER <small>RECORDED IN THE HEAVENS</small>	10	Sliver
4	COOCHIE <small>RECORDED IN THE HEAVENS</small>	10	Audiotex
5	PIETERS <small>RECORDED IN THE HEAVENS</small>	10	Isabelle
6	ALL MY LIFE <small>RECORDED IN THE HEAVENS</small>	10	Joe Fingers
7	THE RED <small>RECORDED IN THE HEAVENS</small>	10	Chimela
8	I AM RING <small>RECORDED IN THE HEAVENS</small>	10	Pavel
9	ALWAYS <small>RECORDED IN THE HEAVENS</small>	10	Sava
10	NEVER AGAIN <small>RECORDED IN THE HEAVENS</small>	10	Signet of a Dragon
11	POEM <small>RECORDED IN THE HEAVENS</small>	10	Neckback
12	FIVE AGAIN <small>RECORDED IN THE HEAVENS</small>	10	Starp
13	THE ZEPHYRUS <small>RECORDED IN THE HEAVENS</small>	10	Sorther
14	I STAND ALONE <small>RECORDED IN THE HEAVENS</small>	10	Red Hot Chili Peppers
15	INNEVISION <small>RECORDED IN THE HEAVENS</small>	10	Goodluck
16	NO ONE KNOWS <small>RECORDED IN THE HEAVENS</small>	10	System of a Down
17	NOT FALLING <small>RECORDED IN THE HEAVENS</small>	10	Whiskey
18	NOTHING COULD COME BETWEEN US <small>RECORDED IN THE HEAVENS</small>	10	Theory of a Deadman
19	BY THE WAY <small>RECORDED IN THE HEAVENS</small>	10	Red Hot Chili Peppers
20	WEATHERED <small>RECORDED IN THE HEAVENS</small>	10	Grind
21	ALONE I BREAK <small>RECORDED IN THE HEAVENS</small>	10	Korn
22	PITFUL <small>RECORDED IN THE HEAVENS</small>	10	Blindside
23	THOUGHTLESS <small>RECORDED IN THE HEAVENS</small>	10	The Exes
24	MY GODESS <small>RECORDED IN THE HEAVENS</small>	10	Korn
25	THE LAST DAY <small>RECORDED IN THE HEAVENS</small>	10	Tom Petty And The Heartbreakers
26	DO YOU CALL MY NAME <small>RECORDED IN THE HEAVENS</small>	10	RA
27	HEADSTRON <small>RECORDED IN THE HEAVENS</small>	10	Travis
28	REMEMBER ME <small>RECORDED IN THE HEAVENS</small>	10	Headkust
29	RUNNING FROM THE NIGHT <small>RECORDED IN THE HEAVENS</small>	10	THIS Company
30	DROWNING <small>RECORDED IN THE HEAVENS</small>	10	Crilly Zone
31	LOOKING DOWN <small>RECORDED IN THE HEAVENS</small>	10	Autocent
32	DON'T STOP <small>RECORDED IN THE HEAVENS</small>	10	The Rolling Stones
33	LIVE A LIE <small>RECORDED IN THE HEAVENS</small>	10	Deftak
34	SOUL CREATION <small>RECORDED IN THE HEAVENS</small>	10	Wilder
35	THINGS WE CHANGED <small>RECORDED IN THE HEAVENS</small>	10	Sonny Jaga And The Obsolete
36	TIME AND TIME AGAIN <small>RECORDED IN THE HEAVENS</small>	10	Page Reach
37	HELL THE SUNSHINE <small>RECORDED IN THE HEAVENS</small>	10	303
38	DRIVEN RAIN <small>RECORDED IN THE HEAVENS</small>	10	Gov't Mule

[illegible][illegible]

LAST WEEK	Albums		Artist
	ALBUM	WEEKS ON CHART	
1	THE GAME OF LOVE <small>(ALBUM)</small>	2 Weeks At Number 1	Sabrina Furlong Michelle Brady
2	UNDERMATH IT <small>(ALBUM)</small>	10	Do I Doubt Featuring Lucy Shaw
3	COMPLICATED <small>(ALBUM)</small>	1	Justi Lustig
4	ONE LAST BREATH <small>(ALBUM)</small>	1	Arty London
5	YOUR BODY IS A WONDERLAND <small>(ALBUM)</small>	1	Joey Meyer
6	IN A LITTLE WHILE <small>(ALBUM)</small>	1	Michaela Kracker
7	DISEASE <small>(ALBUM)</small>	1	Uncle Kracker
8	WHERE ARE YOU GOING <small>(ALBUM)</small>	1	Dave Matthews Band
9	THE MIDDLE <small>(ALBUM)</small>	1	Jimmy Eat World
10	DON'T KNOW WHY <small>(ALBUM)</small>	1	Norah Jones
11	A THOUSAND MILES <small>(ALBUM)</small>	1	Vanessa Carlton
12	WHEREVER YOU WILL GO <small>(ALBUM)</small>	1	The Calling
13	NO SUCH THING <small>(ALBUM)</small>	1	Joey Meyer
14	SOMER <small>(ALBUM)</small>	1	Sheryl Crow
15	GOODBYE TO YOU <small>(ALBUM)</small>	1	Michelle Branch
16	I'M STILL HERE (AM I THERE) <small>(ALBUM)</small>	1	Joey Rancick
17	SOMEWHERE OUT THERE <small>(ALBUM)</small>	1	Our Lady Peace
18	SPIN <small>(ALBUM)</small>	1	U2
19	RELATIVE YOUR NAME <small>(ALBUM)</small>	1	Seeger Noise The Archer
20	A SORTA FAIRTAILE <small>(ALBUM)</small>	1	Tom Arden
21	THE ZEPHYRUS <small>(ALBUM)</small>	1	Red Hot Chili Peppers
22	LANDSLIDE <small>(ALBUM)</small>	1	Dave Cross
23	KIBER RIDE <small>(ALBUM)</small>	1	Justi Lustig
24	THINKING OVER <small>(ALBUM)</small>	1	Dave Cross
25	DE MYNTHAL <small>(ALBUM)</small>	1	Michelle Branch
26	JUST IN MY PLACE <small>(ALBUM)</small>	1	Goosey
27	CRY <small>(ALBUM)</small>	1	Faith Hill
28	JUST LIKE A PILL <small>(ALBUM)</small>	1	Yoko
29	ORDINARY DAY <small>(ALBUM)</small>	1	Vanessa Carlton
30	PICTURE <small>(ALBUM)</small>	1	Kick Rock Featuring Sheryl Crow
31	A MOMENT LIKE THIS <small>(ALBUM)</small>	1	Kelly Clarkson
32	RUBBLETOES <small>(ALBUM)</small>	1	Jack Johnson
33	EVERYTHING <small>(ALBUM)</small>	1	Blanco Paso
34	BURNING <small>(ALBUM)</small>	1	Michelle Branch
35	WHEN YOU'RE ON TOP <small>(ALBUM)</small>	1	The Wellaways
36	LONESOME DAY <small>(ALBUM)</small>	1	Bravo Springfield
37	LIFE GOES ON <small>(ALBUM)</small>	1	Lucan Waters
38	GREY STREET <small>(ALBUM)</small>	1	Dave Matthews Band
39	ON A HIGH <small>(ALBUM)</small>	1	Seeger Noise
40	CAN'T REMEMBER LOVING YOU <small>(ALBUM)</small>	1	Tom Arden

[illegible][illegible]

1.7 Million Americans Interact Weekly.
Over **2.6** Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Weeks	Max on Chart
ROCK						
SONG (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	3	3	3
COWBOY	ATLANTIC	KID ROCK	2	1	1	152
HOW YOU REMIND ME (ROCK+JANET)		NICKELBACK	3	2	2	41
IN THE END, WARRIOR BROS.		LINKIN PARK	4	4	4	30
ONLY YOU KNOWS WHAT I'M THINKING		KID ROCK	5	5	5	24
HITEL CALIFORNIA (CLIVE) - WINDUP RECORDS		EAGLES	6	7	7	57
METAL MILES WERE OPEN - OPEN UP		CORRED	7	9	7	147
YOU SHOOK ME (ALL NIGHT LONG) - ATCO		AC/DC	8	8	8	68
SMOOTH (FEAT. BOB THOMAS) - JIVE		SANTANA	9	8	8	153

■ **POB**

GET THE PARTY STARTED	ANITA	PINK	1	1	1	36
GET LIKE A FILL AREA	ALISA	PINK	3	4	3	85
GOING TO THE SUN	MADONNA	MAC	2	7	2	85
LANGUAGE	REPERE	FLEETWOOD	MAC	4	8	144
BE LIEVE	WHINER BROS	5	5	3	2	104
DO NOT SPEAK	TUBALAN	NO DUHIT	6	8	8	224
DANCING QUEEN	POLYDOR	JESBA	7	6	6	198
HELLA GOOD	INTERSCOP	NO DUHIT	8	9	8	9
IF I HAD \$1000000	REPERE	BARBENAKED	LADIES	9	8	56
LET ME GET ME	ANITA	PINK	10	10	10	14

R&B/RA

WASN'T ME (FEAT. RICARDO DUCCENT) MCA	SPAGNO	1	1	1	66
LET'S GET IT ON MOTOWN	MARVIN GAYE	2	2	7	228
LEAN ON MY CLOSET ALTIMINTA RECORDS	DAHME	3	8	6	48
ANGEL (FEAT. RIVINNY) MCA	SPAGNO	4	3	3	48
THE DOCK OF THE BAY ATLANTIC	OTIS REDDING	5	4	3	48
WHAT'S GOING ON MOTOWN	MARVIN GAYE	6	8	5	139
BECAUSE I GOT HOME UNIVERSAL RECORDS	SPAGNO	7	7	7	7
RIDE WITH ME (FEAT. CITY SPIRIT) UNIVERSAL RECORDS	NELLY	8	8	8	69
NOT SHY, LA FACE	USHER	9	10	*	20
HOPE SLOWLY COMING GAMMA	NELLY	10	9	9	26

COUNTRY

MARCAVILLABLE, MEX.	JIMMY BUFFETT	1	1	1	45
COPPERHEAD ROAD, MEX.	STEVE EARLE	2	2	2	128
PHONICS IN LOW PLACES CYNTHIA MAYNARD	GARTH BROOKS	3	3	3	109
LICKENSBERG, TEXAS JIMMY HOGGARD	WALLON, JENNIFERS	4	5	4	222
NEON MON. AUSTRIA	BROOKS & DUNN	5	4	6	196
CRAZY MCA	PATSY CLINE	6	7	6	230
MY MARIA AUSTRIA	BROOKS & DUNN	7	8	7	228
POP A TOP AUSTRIA	ALAN JACKSON	8	6	8	124
AMARILLO BY MORNING, MCA	GEORGE STRAIT	9	9	9	36
THIS KISS JAMMER BROS.	FAITH HILL	10	RE-ENTR		147

LATIN

CORAZON ESPANOL (FEAT. MANA) ARISTA		SANTANA	1	2	121
BALAMOS INTERDISCO	ENTRQUE KILFASAS	2	2	2	182
COMO LA FLOR EN LATIN	SELFINA	3	3	3	140
LA BAMBIA WINTERDISCO	LOS TOROS	4	5	4	200
BIDI BIDI BOM BOM EN LATIN	SELFINA	5	4	5	168
CLAUDEO EN UN BAR WEA LATINA	MANA	6	6	6	122
QUAZ SI QUAZ NO POLYGRAM	LOS TOROS BAND	7	7	8	104
RIANDES EL SOL WEA LATINA	MANA	8	9	*	7
ME CAI DA NUBE BOM RECORDS	CORNELO REY	9	8	7	72
LA CUMBIA DEL GARROTE INTERDISCO RECORDS	LOS DEL GARROTE	10	10	9	100

INDIE

HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	41
NEVER AGAIN	ROADRUNNER	NICKELBACK	7	3	3	39
NO BAD	ROADRUNNER	NICKELBACK	3	7	2	39
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	4	4	51
FOLSON PRISON	SUN ENTERTAINMENT	JOHNNY CASH	8	8	6	134
MAAD MOON RISING	FANASY	CREEDEEN CLEARWATER REVIVAL	6	9	2	72
THE DEVIL WENT DOWN TO GEORGIA	BLU YAT	CHARLIE CHAPLIN'S BAND	7	7	6	61
BREATHIE	ROADRUNNER	NICKELBACK	8	8	6	51
HOW YOU EVER SEEN THE RAIN?	FANASY	CREEDEEN CLEARWATER REVIVAL	8	9	6	77
DOWN ON THE CORNER	FANASY	CREEDEEN CLEARWATER REVIVAL	10	10	10	77

Hit Singles + Hot Artists = Paid Performances

Field Performances
The perfect equation to keep Artists, Labels, and Songwriters played and paid! TeachTunes is the leading provider of music-on-demand commercial jukeboxes.

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NOVEMBER 30 2002 **Billboard**® **HOT 100 AIRPLAY**™

LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	2	1	2	1	2
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
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12	12	12	12	12	12
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32	32	32	32	32	32
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34	34	34	34	34	34
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37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
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44	44	44	44	44	44
45	45	45	45	45	45
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62	62	62	62	62	62
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67	67	67	67	67	67
68	68	68	68	68	68
69	69	69	69	69	69
70	70	70	70	70	70
71	71	71	71	71	71
72	72	72	72	72	72
73	73	73	73	73	73
74	74	74	74	74	74
75	75	75	75	75	75
76	76	76	76	76	76
77	77	77	77	77	77
78	78	78	78	78	78
79	79	79	79	79	79
80	80	80	80	80	80
81	81	81	81	81	81
82	82	82	82	82	82
83	83	83	83	83	83
84	84	84	84	84	84
85					

Records with the greatest impressions increase from 100% to 100% because of the increase in the number of stations. All rights reserved. Compiled from a national survey of survey suppliers by Nielsen Broadcast Data Systems' Radio Track service. 939 stations in Top 40, Pop, R&B/Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Sorted by area impressions, correlated by cross-referencing each line of areas with Arbitron listener data. This data is used to compile the Hot 100.

NOVEMBER 30 2002 **Billboard** **HOT 100 SINGLES SALES**[illegible]

● Services with the standard sales cycle. © 2002 VMI Business Models, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling services compiled from a national sample of retail sales.

NOVEMBER 30
2002

Billboard

HOT 100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	1	1	NUMBER 1/GREATEST GAINER/AIRPLAY	4 Weeks At Number 1		
1	1	1	1	LOSE YOURSELF	Eminem	1	1
2	2	2	2	WORK IT	Missy "Misdemeanor" Elliott	2	2
3	6	1	3	UNDERNEATH IT ALL	No Doubt Featuring Lady Saw	3	3
4	4	1	4	LUV U BETTER	LL Cool J	4	4
5	7	7	5	THE GAME OF LOVE	Santana Featuring Michelle Branch	5	5
6	11	1	6	JENNY FROM THE BLOCK	Janelle Lopez Featuring Jada Pinkett & Styles	6	6
7	5	1	7	HEY MA	Carti feat. Jay-Z	7	7
8	9	10	8	GIMME THE LIGHT	Sean Paul	8	8
9	6	3	9	DILEMMA	Neely Featuring Kelly Rowland	9	9
10	8	10	10	DIANE ANOTHER DAY	Madonna	10	10
11	17	1	11	'93 BONNIE & CLYDE	Jay-Z Featuring Beyonce	11	11
12	40	1	12	ARF KNOXES ONE	Nelly Featuring Kiprich, Ali & Murphy Lee	12	12
13	22	1	13	LOVE OF MY LIFE (AN ODE TO HIP HOP)	Erykah Badu Featuring Common	13	13
14	22	1	14	DON'T MESS WITH MY MAN	Nivea Featuring Brock & Brandon Casey	14	14
15	29	1	15	ONE LAST BREATH	Creed	15	15
16	20	1	16	LANDSLIDE	Oliver Chaka	16	16
17	13	1	17	SKER BIP	Avril Lavigne	17	17
18	14	1	18	LIKE I LOVE YOU	Justin Timberlake	18	18
19	18	1	19	DONTCHANGE	Musiq	19	19
20	24	1	20	SHE HATES ME	Pauline D. Madi	20	20
21	21	1	21	WHEN THE LAST TIME	Chynne	21	21
22	11	1	22	A MOMENT LIKE THIS	Kelly Clarkson	22	22
23	15	1	23	COMPLICATED	Avril Lavigne	23	23
24	19	1	24	BABY	Anthon	24	24
25	26	1	25	SOMEBODY LIKE YOU	Rashid Uddin	25	25
26	30	1	26	THESE DAYS	Rascal Flatts	26	26
27	36	1	27	STOLE	Kelly Rowland	27	27
28	33	1	28	GIRL TALK	TLC	28	28
29	35	1	29	YOUR DADDY IS A WONDERLAND	Maya Miller	29	29
30	26	1	30	GANGSTA LOVIN'	Eve Featuring Alicia Keys	30	30
31	26	1	31	GOTTA GET THIS THING	Daughtry	31	31
32	25	1	32	PO' FOLKS	Nappy Roots Featuring Anthony Hamilton	32	32
33	29	1	33	SPIN	George Strait	33	33
34	34	1	34	I'M GONNA GETCHA GOOD!	Sheena Twain	34	34
35	43	1	35	WHO'S YOUR DADDY?	Toby Keith	35	35
36	27	1	36	I CARE 4 U	Aaliyah	36	36
37	44	1	37	DREAM	matchbox twenty	37	37
38	24	1	38	IF I COULD GO I	Angie Martinez Featuring Lil' Mo & Sade	38	38
39	62	1	39	BEAUTIFUL	Christina Aguilera	39	39
40	53	1	40	FAMILY PORTRAIT	Pink	40	40
41	50	1	41	REACT	Erick Sermon Featuring Redman	41	41
42	31	1	42	A THOUSAND MILES	Venessa Carter	42	42
43	32	1	43	HEAVEN	DJ Sammy & Yung featuring DJ	43	43
44	49	1	44	STINGY	Ginuwine	44	44
45	47	1	45	YOU KNOW YOU'RE RIGHT	Nirvana	45	45
46	40	1	46	MY TOWN	Montgomery Gentry	46	46
47	52	1	47	RED RAG TOP	Tim McIlwain	47	47
48	45	1	48	BEAUTIFUL MESS	Diamond Rio	48	48
49	55	1	49	THE ZEPHYR SONG	Red Hot Chili Peppers	49	49
50	41	1	50	I NEED A GIRL (PART TWO)	P. Diddy & Gucci Mane Featuring Lenny, Mario Winans & Tamey Bryant	50	50
51	56	1	51	ALL MY LIFE	For Real	51	51

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
52	55	57	1	DON'T KNOW WHY	Donna Summer	52	52
53	57	69	1	FABULOUS	Jehenne Featuring The Rapture	53	53
54	48	1	2	CRY	Faith Hill	54	54
55	108	1	1	MISS YOU	Aaliyah	55	55
56	56	67	3	BOTHER	Shane Sou	56	56
57	72	1	3	THUG LOVIN'	Ja Rule Featuring Bobby Brown	57	57
58	49	1	3	19 SOMETHIN'	Mark Ronson	58	58
59	64	1	3	IN A LITTLE WHILE	Uncle Kracker	59	59
60	63	1	3	PRAYER	Disturbed	60	60
61	47	33	4	GOODBYE TO YOU	Michelle Branch	61	61
62	62	1	3	SATISFACTION	Eve	62	62
63	66	73	1	FAIL TO ME	Emerson Drive	63	63
64	31	35	3	WORK IN PROGRESS	Alan Jackson	64	64
65	67	1	3	WHEN I'M GONE	3 Doors Down	65	65
66	79	1	3	IGNITION	R. Kelly	66	66
67	67	1	3	BUMP BUMP BUMP	Black & White	67	67
68	68	1	3	WANKSTA	50 Cent	68	68
69	68	72	1	DIRTY	Christina Aguilera Featuring Redman	69	69
70	76	76	1	JUST WANNA BE MAD	Tori Clark	70	70
71	79	1	3	SINGLE FOR THE REST OF MY LIFE	Byya	71	71
72	61	53	3	SOMEWHERE OUT THERE	Our Lady Peace	72	72
73	77	1	3	COOCHIE	Amel Larrieu	73	73
74	77	1	3	A LOT OF THINGS DIFFER	Kenny Chesney	74	74
75	63	65	3	OH YEAH!	Big Tymers Featuring Tameka, Sina & Gotti	75	75
76	73	70	3	AERIALS	Sydney D & Down	76	76
77	77	1	3	THE RED	Chesville	77	77
78	59	60	3	ORDINARY DAY	Vanessa Carlton	78	78
79	62	62	3	CLEANIN' OUT MY CLOSET	Enimem	79	79
80	80	23	3	THE STREETS	WC Featuring Nas Duggs	80	80
81	81	81	3	ROCK THE PARTY	Rancino	81	81
82	82	82	3	STARRY EYE SURPRISE	Dukeofthetown Featuring Shelly Shahehah	82	82
83	84	85	3	SPIN	Usher	83	83
84	85	86	3	DO THAT...	Baby Featuring P. Diddy	84	84
85	86	86	3	HIT THE FREQUENCY	Tori Braxton Featuring Lene	85	85
86	87	87	3	FROM TCHA CHUUCHU TO DA PALACE	Snoop Dogg	86	86
87	88	88	3	MAKE IT CLAP	Busta Rhymes Featuring Spirit S	87	87
88	91	92	3	THE KETCHUP SONG (HEY HAH)	Lisa Katsch	88	88
89	90	91	3	WHERE WOULD YOU BE	Martina McBride	89	89
90	91	91	3	PICTURE	Kid Rock Featuring Sheryl Crow & Allison Moorer	90	90
91	92	92	3	LITTLE THINGS	Justin Guarini	91	91
92	93	93	3	TRADE IT ALL	Fabulous Featuring P. Diddy & Jagged Edge	92	92
93	94	94	3	ONE OF THOSE DAYS	Whitney Houston	93	93
94	95	95	3	FORGIVE	Rebecca Lynn Howard	94	94
95	96	96	3	I AM MINE	Paul Jan	95	95
96	97	97	3	CRUSH TONIGHT	Fat Joe Featuring Ginuwine	96	96
97	98	98	3	AMERICAN CHILD	Phil Vassar	97	97
98	99	99	3	GOOD TIMES	Styler	98	98
99	100	100	3	BRAD MY HAIR	Marti	99	99
100	100	100	3	ALL MY LIFE	For Real	100	100

Touring Biz Awaits Rap Boom

Continued from page 1

list of top 10 grossing tours and must rely heavily on creative packaging to take a tour to arenas or large amphitheaters. Top performers in the genre—including Nelly, Dr. Dre, Snoop Dogg, DMX, Jay-Z, Ja Rule, and Eminem—have almost all been outgrowing clubs to average 10,000 people per night. That was even the case this summer with Eminem, the genre's biggest star, who was backed on his Anger Management tour by Ludacris, Papa Roach, Xzibit, and the X-Entens. Smith has an outgrowing club to average 10,000 people per night. That was even the case this summer with Eminem, the genre's biggest star, who was backed on his Anger Management tour by Ludacris, Papa Roach, Xzibit, and the X-Entens.

Nothing Eminem has increased in stature with his Hollywood breakthrough as the star of the hit film *8 Mile*, Smith says. "He could do an arena tour right now and sell out every damn one of 'em."

But Smith and others see Eminem as an anomaly. "Eminem is the exception to the rule," Smith says. "He's a white rapper, and he's the king of the world right now. He's a little different in that his audience is more white, and as a result, there's more money in the pool to draw from."

Cara Lewis, Eminem's New York-based agent at the William Morris Agency, points out that her client is no overnight success. Lewis says, "Eminem did four or five tours developing."

The work has paid off. "Anger Management did over 17,000 paid and set a venue-attendance record at Fiddler's Green [in Denver]," Miller says. "Ozzfest was in town the same night at Pepsi Center, and I know our attendance was better."

Although Eminem may not be typical, his success bodes well for rap touring's move to the mainstream. "It all depends on what your expectations are," Lewis says. "Jurassic 5 and the Roots [for example] are doing great right now, playing 1,000- to 2,500-capacity venues. There are plenty of acts in the pipeline. The future is bright as long as artists continue to come out with innovative music and the packages are creatively put together and price-sensitive. It's about smart booking."

Most agree that rap is in many ways a unique touring animal. "It is a very fragile market—one you have to handle with kid gloves to a certain extent," Miller says. "A lot of conventions and rules to our business that really apply to the urban market."

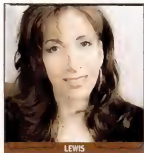
RETAIL VS. BOX OFFICE

An ongoing conundrum for the hip-hop market is why the genre routinely outsells platinum sellers and cannot realize similar success at the box office. "There are so many answers to that question," Lewis

says. "Sometimes an artist sells a million records and nobody cares, [because] there's no audience developed around him."

"Sometimes it's production values, videos, ticket prices," she continues. "There are many reasons why someone won't spend \$50 for an arena ticket or \$35 to sit on top [at a shed]. You can see anything on TV now, and sometimes the production value isn't that much what's on the screen."

Clearly, cultural, geographic, and economic factors are at work. "When N Sync or Britney or other pop acts go out on tour, they work pretty much everywhere," Casey says.



LEWIS

"Nelly sells 8 million records, but his tour only works in major markets. So even if he sells a lot of records in Evansville, Ind., or Springfield, Ill., we don't get there."

So why doesn't rap play Peoria? Casey says, "Sometimes there is not enough desire to go into territories where they can't take as much money out [of the market] as they do in the majors, or the audience doesn't

come out in sufficient numbers to justify the guarantees."

The right venue is as important as the right market. "A lot of acts just go for the money," Lewis says. "When you go for the money, you always end up with less. There's a way to take more money out in the right situation. Ludacris is doing huge business, but he's strategically booked. You have to do market research."

Miller also contends it is often a money issue. "A lot of these artists make so much money on the recording end that it's hard to get them motivated to go out on the road and perform live. Some of these artists are motivated by money first and foremost; they set the bar high and have unrealistic expectations."

RAP'S BAD REP

Deserved or not, live rap music remains plagued by a negative perception, mostly regarding violence associated with rap shows. "That's a huge myth," Casey says. "I've been doing these shows for 20-some years, probably 90% of all arena-level hip-hop/rurban tour, and in the audience, in the building, I can't remember one incident. I think maybe there was one at a Bobby Brown show in Norfolk back in the '80s."

Still, the image persists. "I'm amazed today when people call me, concerned about a Snoop show," Smith says. "He does 100 concerts a year without incident. How many safe shows does he have to get under his belt before that perception goes away?"

HOB senior VP of Entertainment

Kevin Morrow, who books "tons" of rap talent into HOB clubs, says, "The old notion that every rap kid has a gun is such a bullsh*t. They're just there for the money. I don't think we've ever had any gun incidents at any of our clubs with a rap show."

Casey says there is "no question" the image affects ticket sales. Citing recent media reports of violence related to Nelly and Usher shows that occurred in the same cities, he admits, "If I'm a parent and my kid's telling me he wants to go to a hip-hop show and I'm not educated on it, I've got to think twice. Unfortunately, a lot of misconceptions have been overcome."

Rap's backstage rep is also somewhat dubious, and as a rap promoter, Miller says, "I've never had an incident, but I have had conflicts with artists and come close to getting my ass kicked a couple of times. Sometimes these guys come in, they're the big stars, and it's like it's their way or the highway. The way I look at it is, I'm the one paying the money, so it's my way or the highway. At the end of the day, I'm a skinny white kid who would get his ass kicked. Most people are cool, and I've never had a problem with anybody who's anybody."

Obstacles aside, most agree that rap touring is poised to have a growing impact on the touring landscape. In recent years, there have been some notable winners. The Hard Knock Life tour in 1999, featuring Jay-Z, DMX, Method Man, and Redman, grossed \$11 million and drew 381,455 fans in 37 shows. The Ruff Ryders' Cash Mon-

ey tour with DMX, Juvenile, Eve, Lil' Wayne, and others in 2000 grossed \$12.4 million and drew 283,273; 2001's U2 in Smoke tour, with Dr. Dre, Snoop Dogg, Eminem, and others, grossed \$22.2 million and drew 525,753.

In addition to Eminem's Anger Management, this year Nelly took in \$7 million and drew 360,000 from 27 shows; the Spirit Liquid Mix tour with Dr. Dre, 311, Hoobastank, N*E*R*D, and Nappy Roots grossed \$3.3 million from only 15 shows, and the Smokin' Groove tour with OutKast, Lauryn Hill, the Roots, Jurassic 5, and others grossed \$3.2 million from only 14 shows.

MORROW

"What's more, careers are being sustained." The great part about where we are now compared to the recent past is that we have artists with legs," Casey says. "Jay-Z, Ja Rule, those Cash Money guys out of New Orleans keep developing and developing. They're going to be around a while."

Smith also thinks rap touring is ready for a breakthrough. "Hip-hop started off so poorly, to me every month that goes by people are more open to it. Look at the success of Hard Knock and U2 in Smoke—these tours were large, well-oiled machines that did business night after night without incident. That should be the example."

There is no doubt that rap long ago exceeded urban boundaries. "At one point, rap was primarily a black thing; now there is just as many Hispanic and white kids [among rap fans]," Morrow says. "It has really evolved. You go to a rap show now, the ethnicity of the crowd is so diverse. Like any other show, you get the right fans; you can make money with it."

Drewe has about a 4% African-American population, and I've had a very good batting average with urban music and rap," Miller says. "It's suburban kids and a lot of Hispanics here."

And elsewhere, "Suburban kids are coming to these shows," Casey says. "Depending on the market, the audience mix on a good hip-hop tour is 60 to 40 black-to-white. That's a real good mix."

According to Smith, "The record-buying public has absolutely said this is a force to be reckoned with, and live music is next."

Indie Rappers Take Grassroots Approach Package Tours Hit Small Markets On Road To Bigger Venues, Audiences

BY MAIRA MC MORMICK

A pair of recently concluded package tours by prominent underground hip-hop acts on independent labels offers proof that a grassroots approach is a powerful means of building an audience.

The two labels, Minneapolis' Rhyme Sayers Entertainment and New York-based Definitive Jux, are among the most highly regarded indie artists in the hip-hop arena. With minimal exposure on the airwaves, Rhyme Sayers acts Atmosphere and such Definitive Jux artists as MC El-P and Mr. Lif have packed clubs during the past three months.

San Francisco's Korg Agency booked the Atmosphere tour, which consisted of an exhaustive 62 performances in 72 days (Sept. 9-Nov. 17) that hit "just about every notable city in



SLUG

North America," according to a spokeswoman for SLUG, the Chicago-based publicity firm that worked on both tours. Chicago talent agency the Billions Corp. booked Definitive Jux's Revenge of the Robots tour, which ran Sept. 19-Oct. 19 and featured El-P, Mr. Lif, RDJ2, DJ Fakts One, and Cage & Copywrite. "These package tours are very effective," says Billions Corp. owner Roche Billone, who advocates back-end deals with promoters. "If you don't put too much risk on their shoulders."

Slug, Atmosphere's MC, was accompanied onstage

by fellow MC Blueprint and DJ Mr. Dibbs; the tour also featured Brother Ali, DJ BKJ, Murs (of Living Legends), the Opos, and DeceyJay. (The Rhyme Sayers and Definitive Jux artists frequently collaborate and gave the road show a double spring.) Definitive Jux's Funktastic Damage tour, with El-P and Mr. Lif, also featured Rhyme Sayers DJs Abilities and Eyedea.)

Atmosphere's most recent album, *God Loves Ugly*, debuted at No. 1 on the *Billboard* Heatseekers chart June 12. As a result, Slug says, Atmosphere's having been "touring this intensively for five, six years."

He says audiences have built through the years from "50 to 75" to Atmosphere's current 1,000-plus crowds—even in secondary markets like Albuquerque, N.M. "Korg Booking has a good handle on us and the types of venues we do well in—dirty, nasty rock venues," Slug says, adding with surprise, "We got 500 people in Michigan, on a one-nighter. It's word-of-mouth, and it's surreal."

Definitive Jux COO/co-owner (with CEO El-P) Amaschi concurs that frequent, strategic touring is essential for the success of indie hip-hop acts. "On the Revenge of the Robots tour, we went to places we've never been before, like Ann Arbor, Mich., and Portland, Ore.," he says. "The tertiary markets can make the difference. The only way to get to the kids is by going to them."

Davis In As New RCA Chief

Continued from page 1

and [former RCA president Jack] Rowner] were very instrumental in believing in and breaking the band. As managers and artists, you don't have any control over what corporations do with their executives or why the moves are made, but if it can't be Bob, it couldn't be anyone better than Clive. He's the creative genius of all creative geniuses."

But the whirlwind moves—the latest in a series of changes during the past two years—have left some managers and artists reeling. "Dave Matthews Band has enjoyed a long, positive relationship with Bob Jamieson, and we hold him in very high regard," the band's manager, Coran Capshaw, says. "The ongoing series of changes that we have endured at BMC are stunning to us."

"The Strokes' Albert Hammond Jr. says, 'On our first [album], we've already had three presidents. We are hoping for the best. We signed because of Jack Rowner, and then when he was gone, it was sad. [The change] comes at a rather nice time if it's going to happen. It's the end of our world, and we are writing the other half of the next record. It gives [Davis] time to organize his thing by the time we go to him to record our new album next year."

'KEEPING IN SHAPE'

The Davis move comes as BMG continues to redefine itself in a world of declining music sales. "I have to think how to broaden and create a new creative power for BMG," Schmidt-Holtz says. "I feel very fine even under difficult circumstances, but that doesn't mean I can [rest] on my laurels. We have to keep BMG in very efficient shape. The major point is, How can we bring our company on



SCHMIDT-HOLTZ

the creative side to a very strong and vigorous situation? I talked to Clive and said, 'I'm great and wonderful, but you can do more.' In bringing both entities together, it's a quantum leap."

Davis says the two labels will continue to operate independently and maintain their separate offices in mid-

RCA & J: YEAR-TO-DATE SALES

Artist & Title	Label	YTD Sales	Total Sales	Billboard 200 Peak Position (Weeks At No. 1)
1. Elvis Presley, <i>Elvis 30 #1 Hits</i>	RCA	1.5 million	1.5 million	1(3)
2. Dave Matthews Band, <i>Busted Stuff</i>	RCA	1.5 million	1.5 million	1(3)
3. Alicia Keys, <i>Songs in a Minor</i>	J	1.3 million	5.4 million	1(3)
4. Busta Rhymes, <i>Black & White</i>	J	649,000	1.3 million	7
5. Christina Aguilera, <i>Stripped</i>	RCA	618,000	618,000	2
6. The Strokes, <i>Is This It</i>	RCA	780,000	780,000	33
7. The Calling, <i>Camino Palmero</i>	RCA	498,000	767,000	36
8. Mario, <i>Mario</i>	J	457,000	457,000	9
9. Dave Matthews Band, <i>Everyday</i>	RCA	427,000	3.4 million	1(2)
10. Angie Stone, <i>Mahogany Soul</i>	J	403,000	719,000	22

CURRENT CHARTING ALBUMS

Artist & Title	Label	Sales This Week	Total Sales	Billboard 200 This Week
1. Christina Aguilera, <i>Stripped</i>	RCA	119,000	618,000	7
2. Rod Stewart, <i>It Had to Be You... The Great American Songbook</i>	TK	73,000	337,000	10
3. Elvis Presley, <i>Elvis 30 #1 Hits</i>	RCA	63,000	1.5 million	21
4. O-Town, <i>O2</i>	J	52,000	52,000	28
5. David Gray, <i>A New Day at Midnight</i>	ATO/RCA	38,000	110,000	35
6. Dave Matthews Band, <i>Live at Folsom Field Boulder Colorado</i>	Bama Rays/RCA	35,000	145,000	39
7. Foo Fighters, <i>One by One</i>	Roswell/RCA	34,000	256,000	41
8. Soundtrack, <i>American Idol: Greatest Moments</i>	RCA	23,000	390,000	65
9. Debra Cox, <i>The Moment After</i>	J	17,000	54,000	76
10. Heather Headley, <i>This Is Who I Am</i>	RCA	11,000	92,000	139

Source: Nielsen SoundScan.

Charts do not include titles released by RCA Label Group Nashville, which outgoing RCA Music Group (RMG) chairman Bob Jamieson oversees. Incoming RMG chairman Clive Davis will only oversee RCA and J Records.

town Manhattan. Davis will remain based in J's offices. "For Charles and myself, it seemed the perfect opportunity to reinvestigate the label that already has Christina, the Strokes, Foo Fighters, and Dave Matthews Band. BMC is betting on me to increase RCA's market share. We want to make sure we have two top teams and two thriving, vital artist rosters."

His first order of business, Davis says, "is to bring home every record on both labels. I have to make sure no beat is lost on the existing records that are out. Then it's to sit down and really familiarize myself with [RCA's] music and A&R staff." While acknowledging that "we definitely want an efficient company," Davis says there are "no plans" to combine any label functions or cut staff or artist rosters.

The move comes at a time when RCA has a strong presence on The Billboard 200, with such acts as Aguilera (No. 7), Elvis Presley (21), David Gray (35), and Foo Fighters (41). J is currently surging with Rod Stewart (17), O-Town (28), and Debra Cox (76).

In terms of overall U.S. market share, according to Nielsen SoundScan, RCA Records has a year-to-date current album share of 2.15%, compared with 1.27% for J Records. Overall share (which includes catalog) year to date for RCA is 1.89% and 0.8% for J.

Jamieson's dismissal as RMG chairman will not mean his departure from the company. Schmidt-Holtz poses: "I [asked] him to stay here. His first reaction is positive, but when you talk about a decision like we made [Nov. 19], you say, 'Bob, sleep a little bit, digest your disappointment and frustration.' He took

it very professionally. I and my team would like it if he stayed."

Jamieson told *Billboard*, "I'm open to opportunities within BMG and will help Clive and [BMG COO] Michael [Smet] in any way during the transition."

SHIFTING STRUCTURE

It's been a year of changes for Jamieson. In March, BMG Entertainment eliminated its BMG North America structure, which Jamieson had overseen as president/CEO of BMG North America (*Billboard*, March 23). In that realignment, Jamieson became chairman of the newly reformed RCA Music Group, which comprised RCA, BMG Canada, RCA Label Group Nashville, RCA Victor Group, strategic marketing BMG Special Products, and BMG Heritage. At the same time, Rowner was ousted as president of RCA.

In the years prior to those moves, BMG was rolled with changes in its senior ranks. In November 2000, BMG chairman Michael Dornemann and president/CEO Strauss Zelnick were ousted, to be replaced by company veteran Rudi Gassner. But Gassner died the next month, never assuming his role as president/CEO (*Billboard*, Jan. 2, 2001). Instead, the post went to Schmidt-Holtz, who then reorganized North America under Jamieson.

With the exception of RCA, the BMG units that formerly reported to Jamieson will now report on an interim basis to Smellie. That includes RCA's Nashville operation, which saw success this year with such titles as Kenny Chesney's *No Shirt, No Shoes, No Problem* and Martina McBride's greatest hits, which have scanned 1.6 million copies and 1.3

million copies, respectively, according to Nielsen SoundScan.

"I have no interest in [running] any of that," Davis says of the other imprints formerly under Jamieson. "For me, this is quite a sizeable plate and responsibility, and

BMG Takes Artist-Friendly Stance With Royalty Policy

BY ED CHRISTMAN

NEW YORK—Responding to artist unrest regarding antiquated industry business practices by eliminating standard deductions on royalty payments, BMG is positioning itself as the artist-friendly major.

In order to accomplish this, BMG is switching its royalty payment from being based on the suggested list price to that of the wholesale cost and doing away with standard deductions: the free-good allotment, the packaging costs, and the technology costs.

While the change, which takes place next year, is retroactive, it is not designed to alter the actual money paid to artists.

The changes apply to online sales as well. Last month Universal Music eliminated such deductions from its online-business model but did not look at the physical-goods world.

"We want to simplify and make

I don't want to be diffused."

Terms of the justification were not disclosed, although Davis defines it as "very fair." At the time it was formed, sources value the label at \$170 million (*Billboard Bulletin*, Aug. 25, 2000). J's biggest success has been the debut from Alicia Keys, *Songs in a Minor*, which has sold 5.4 million albums, according to Nielsen SoundScan.

The move brings Davis completely back into the BMG fold, which Schmidt-Holtz says, is where he belonged all along. "I feel that we're righting a wrong, and we're glad to have Clive back in the family," he says. "We've opened a new and a good chapter."

For his part, Davis, 69, says he's "loved every minute" of the past several years, despite the turmoil. "I loved the last year at Arista; I loved all the years at Arista. I loved that opportunity to form unprecedented major label and that Alicia Keys entered on No. 1. I count my blessings. To have someone like Rolf say, 'As part of our future, we're looking to the continued growth of J and also entrust you with the growth of RCA' is incredibly gratifying."

In other BMG news, Schmidt-Holtz confirms that he expects the acquisition of Zomba, valued at \$3 billion, to be completed at the year's end. But despite rumors to the contrary, he stresses that Zomba label, Jive, will not be folded into Arista or RCA. "I'm quite confident that we'll have a deal by the end of the year. BMG stands on three creative pillars: RCA Group under Clive, Arista, and Jive/Zomba."

Additional reporting by Jill Kipnis and Keith Caulfield in Los Angeles.

more transparent [the royalty payment process]." BMG VP of legal and business affairs Jim Cooperman says, "It is clear that there is some confusion regarding how royalties are calculated, and [artists] would like more clarity."

Jay Rosenthal, a lawyer for the firm of Berlin, Corcoran, & Rowe in Washington, D.C., who represents artists, says, "I am pleased that BMG has recognized that there are artist label issues to address. I am not convinced that their proposal in any way resolves these outstanding issues."

BMG's General Managers Forum-U.S. president Barry Bergman says, "We are in favor of any policy which makes royalty accounting more transparent and believe that switching to a wholesale method of accounting is less subjective, especially on sales outside of America. We look forward to seeing how this will be enacted in practice."



COOPERMAN

Labels Hitching Stars To Global Consumer Brands

Continued from page 1

among others. "As companies start taking sides [via alliances], here's the problem: If a client gets an offer from another soda company, is Sony going to block that because they have a deal with Pepsi?"

Sony and Pepsi executives say their new alliance does not preclude other marketers from seeking sponsorship and endorsement deals with individual acts on Sony's labels, and Pepsi is not blocked from doing deals with other labels. But managers claim that remains to be seen.

In the Sony/Pepsi alliance, no money is exchanging hands, and artists are not being paid to participate in the program. Pepsi and Sony have agreed to pay for the promotions from their existing marketing budgets.

Pepsi has a long history of tie-ins with the music industry, having employed celebrity spokespersons from Michael Jackson to Britney Spears. But with fewer superstars to choose from, marketers are having a tough time picking individual acts for sponsorship deals. "The difficult thing about it is you can't find an artist who is much more fragmented," says Dave Burwick, senior VP/chief marketing officer of Pepsi North America.

As a result, advertisers are increasingly looking for broad-based exposure via alliances with labels, rather than hitching their wagons to a specific artist.

Burwick says the deal with Sony reflects that strategy and that the alliance is more about building interest in new music in general than about creating associations between Pepsi and individual acts. He says, "It's more of a case of 'music brought to you by Pepsi' than someone like Shakira singing a Pepsi jingle."

Where does that leave the individual artists, who have long enjoyed the revenue from their sponsorship deals? Managers say it is unknown whether corporate alliances will compromise acts' ability to force one-off deals with labels and marketers.

Hertz says only time will tell. "There's a lot of different cooks in every one of these kinds of decisions, and everyone is always concerned that everyone else is being screwed."

These concerns aside, Hertz and other managers call such deals the wave of the future. Gary Borman—manager of Faith Hill, Lonestar, and other top acts—says these are a "win-win-win" for the record industry. "The record industry is reaching out and looking for new partnerships and new ways of creating impressions and awareness for music product. I think it's very smart," he says. "Music is so integrated into our culture; it's a win-win if you make the right matches."

The search for such matches appears to be heating up. Burwick observes, "Over the last year or so [the music industry] has become more aggressive in teaming with other marketers."

In the case of Sony and Pepsi, starting next summer in the U.S., radio ads for Pepsi products will feature "sneak previews" of songs by key Sony acts prior to their debut at radio; Pepsi will also sponsor a series of music-TV specials that will include performances by established and emerging Sony artists. Additionally, co-branded point-of-purchase displays offering Pepsi products and Sony CDs will be installed in high-traffic areas of non-music retail outlets, in an effort to drive impulse purchasing.

Internationally, Pepsi and Sony will collaborate on co-branded marketing initiatives in the vein of Pepsi's sponsorship of Shakira's worldwide tour. As part of that deal, Mountain Drinks at International Pizza Hut and Taco Bell restaurants feature Shakira's image and came packaged with a CD-ROM.

Sony Music Entertainment chairman/CEO Thomas Mottola says the deal with Pepsi is the product of an increasingly competitive landscape. "Right now, there's a multitude of entertainment media competing for consumers' attention—ranging from films to TV and the Internet—and as a result, music companies have to go to greater lengths than ever before to generate excitement about their artists and their projects."

On the flip side, music tie-ins are becoming an ever-more crucial element of branding and advertising strategies for marketers, and some consumer brands, as a result, are expanding the role of music in their promotional campaigns.

COL Music executive director of marketing Scott Richmond says, "Some brands represent a lifestyle as much as they represent a literal product, and in that lifestyle, music is a key component."

Mottola says the drawing power of advertisers and sponsors to music is the depth of the connection that consumers feel. "Music is the original fire starter—it has the power to move people in a way that can't be rivaled by any other form of communication."

MUSIC DRIVES AUTO ADVERTISING

In addition to soft-drink makers, a number of automobile manufacturers—including Toyota Motor Corp., DaimlerChrysler, and Volkswagen—likewise are expanding the



'Some artists wouldn't be interested in having any advertiser associated with their marketing efforts.'

—KEN HERTZ

traditional role of music in their marketing efforts through a series of new initiatives. Sony, its artist Celine Dion, and DaimlerChrysler recently announced a multi-year partnership in which the singer will be featured in print, broadcast, and Web advertisements for Chrysler cars (Billboard, Nov. 16).

Last fall, Toyota entered into broad alliances with Warner Music Group (WMC) parent AOL Time Warner and Universal Music Group (UMG) parent Vivendi Universal (VU) to promote its hybrids. Music figures heavily into both pacts. For example, Warner artist Phil Collins is bowing his latest single through a new Toyota commercial. And music opportunities under the deal include the creation of customized CD compilations focusing on a variety of retail, marketing, and distribution programs, as well as first-look opportunities for the use of UMG and VU film titles in Toyota advertising and marketing.

In other sectors, companies are using music as a way to spur consumer adoption of new technology. Michael Nash, VP of new media at WMC, is overseeing a broad promotional and content alliance between the label and AT&T Worldnet. He says the exposure value of such pacts is huge.

"It's proved to be a pretty successful formulation," he says. "At this point we're well over 120 million impressions through print, in-store collateral, the publication they put out, and through newspaper advertisements. We've had three different artists that have been heavily promoted through newspaper ads."

WHO BENEFITS?

In the right situation, such deals can be a win for marketer, label, and artist alike. Marketers get a stronger carrier for their message, while labels, facing slumping sales and strained promotion budgets, benefit from having a third party subsidize their marketing. The artists, in some cases, receive additional revenue opportunities.

As those scenarios play out, it remains uncertain how acts will be chosen under broad corporate alliances, whether they will be able to opt out, and under what circumstances they will get paid.

Managers say that a campaign includes likeness and image, payment to the artist would most likely be required. If it is simply the inclusion of a track in a commercial, payment may not be required.

Most managers will be attracted by the promotional value of the corporate deals. One manager says, "If the labels are savvy

enough to put these deals together and get someone else to pay for the advertising, I would want to make sure my clients are part of that."

NOT FOR EVERY ARTIST

But there are managers who say the arrangements are not for everyone. "For some artists, that's fantastic," Hertz says. "But I'm sure some artists wouldn't be interested in having any advertiser associated with their marketing efforts."

Borman adds, "We tend to generalize and look at these opportunities as a huge opportunity to push our product and push our business forward. And it's true. I believe that they do that, but only in a general sense. Once you bring it down to an individual, case-by-case basis, you'll find it doesn't apply to more than a small group of artists."

EMI Recorded Music North America executive VP Phil Quartararo says that as a result, broad-based alliances between labels and marketers are "not quite as simple or as cookie-cutter as one might believe."

He says that such strategic alliances are a natural progression of relationships between marketers and labels, creating the right fit between an artist and a product outweighs the goals of creating convenient synergies among large corporations.

He says, "People are becoming more aggressive about having these broad shotgun relationships in place, but on the day it is going to be much more important to get the right artist with the right consumer."

Indeed, labels and marketers still need artists' approval before their content can be used in a given campaign. "When you are engaging an artist, you're not going to go next to a brand marketer, you ultimately have

to engage that artist and that manager," says one major-label veteran who has negotiated broad-based alliances with brand marketers. "So you're going to be negotiating on a one-by-one basis to use their likeness, their image, their music in a particular campaign."

That is why some managers argue that the best fit for such promotions may be in mass-market pop music, where the focus is on quick impressions. A source says, "The record labels need those disposable pop hits—the ones that sell the most—to keep the money rolling in. So these are perfect alliances for labels for those kinds of projects."

AOL Music's Richmond says the business is interesting, but he's not sure about that direction. "These corporate and sponsorship deals, they used to call it 'alternative marketing' or 'non-traditional marketing,' but now it's primary marketing for an artist. This is now part of how labels and artists and managers contemplate setting up a record."

Quartararo adds, "The bigger story is that we have all become more sophisticated as an industry in how we reach our consumer, and what the packaging-goods business brings us is more access and better research than we've had in the past."



'The difficult thing today vs. 15 years ago is the market is much more fragmented.'

—DAVE BURWICK
PEPSI NORTH AMERICA



'It is going to be much more important to get the right artist with the right consumer.'

—PHIL QUARTARARO
EMI RECORDED MUSIC



Cedric To Host 2002 Billboard Music Awards

Actor and comedian Cedric "The Entertainer" will host the 2002 Billboard Music Awards, airing live Monday, Dec. 9, on Fox from the MGM Grand Garden Arena in Las Vegas. Justin Timberlake and Faith Hill have been added to the performance lineup, joining previously announced performers Nelly, Avril Lavigne, Creed, and Puddle of Mudd.

Cedric "The Entertainer" recently starred in the boxoffice hits *Barbershop* and *The Original Kings of Comedy*. He also stars in the new Fox comedy *Cedric the Entertainer Presents*.

Pop sensation and 'N Sync member Timberlake has branched out as a solo artist with his newly released album *Justified*, which debuted last week at No. 2 on *The Billboard 200*. The first single "Like I Love You," climbed to No. 11 on the Hot 100.

Hill, who has sold more than 25 million records worldwide, has enjoyed five top-10 Hot 100 hits, eight No. 1 country singles, two No. 1 country albums, and two No. 1 albums on *The Billboard 200*. She recently released her fifth studio recording, *Cry*, which debuted at No. 1 on *The Billboard 200* and the Top Country Albums charts.

Steven Tyler, B2K, Keith Urban, LL Cool J, Nivea, and Shannon Elizabeth will make special appearances along with previously announced artists Nick Carter, JC Chasez, Joe, Master P, and Lil' Romeo. The awards will honor the year's most successful acts as determined by the *Billboard* charts.

For more information on the 2002 Billboard Music Awards, call 646-654-4600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgmgrand.com.

upcoming events

Billboard Music Awards
Dec. 9 • MGM Grand Garden Area • Las Vegas
for info: 646-654-4600 • billboardawards@vnuinc.com
Billboard/Airplay Monitor Radio Seminar & Awards
Feb. 6-8 • The Eden Roc Resort • Miami Beach
for info: 646-654-4660 • bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: Usher, P. Diddy, and Alicia Keys led a star-studded lineup at a Nov. 23 concert in Cape Town, South Africa, to raise awareness for AIDS prevention. *Billboard.com* will feature an exclusive recap of the event, highlights from which will be shown Dec. 1 on MTV in honor of World AIDS Day.



USHER

Also this week, check out the second of three installments in *Billboard Books'* new volume, *Rolling Stones 40X20*, featuring a career-spanning pictorial record of the group and interviews with the photographers who captured the images.

Billboard.com will also feature reviews of *Rock City* from rapper Reyce Da 5'9" (Game/Koch), U.K. rock outfit Thera Cult's *Chat and Business* (Fantastic/Epic), and veteran punk outfit Avail's *Front Porch Stories* (Fat Wreck Chords).

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings

European Quarterly Set For 2003



The lineup is set for the 2003 European Quarterly from *Billboard*. This "magazine within a magazine" runs four times a year and highlights the importance of Europe to the global music industry.

In addition to reporting on the latest developments from across Europe, each quarterly will focus on a segment of the European music market and will profile a specific European country. The initial quarterly will include an in-depth look at the touring and venue business and a market profile of Germany. Quarterly No. 2 will explore the writers and publishers behind Europe's top hits and profile Spain. No. 3 will report on the efforts that majors and indies are making to cross borders and will have a profile of Sweden. The final quarterly will look at the marketing of Europe's best-selling albums and include a profile of the U.K.

For issue dates and advertising information, contact Gene Smith at 646-654-4616 or gsmith@billboard.com.

visit www.billboard.com

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Electric Bill

Philadelphia's Electric Factory hosted MTV's \$2 Bill show Nov. 2 with Foo Fighters. Here, Electric Factory booker Geoff Gordon, left, helps the band's Dave Grohl strike a suitable pose.



Mamma Knows Best

Composers and ABBA founders Benny Andersson and Björn Ulvæus were recently awarded a gold record for 500,000 copies sold of the Decca cast recording of Broadway hit *Mamma Mia!* The CD, which features the original London cast, has sold more than any other cast recording in America during the past two years. In addition to its national tours, *Mamma Mia!* is currently playing in seven productions around the world, with an eighth opening in Las Vegas Nov. 25 at Mandalay Bay and a ninth in Japan in December.

A Portrait Of Sharon

Sharon Osbourne, the strong mother figure on MTV's runaway hit reality series *The Osbournes*, gets the Lifetime television *Intimate Portrait* treatment, launching Nov. 25, which includes footage recorded since she was diagnosed as having colon cancer. Among others interviewed are Tommy Lee, Sony Music executive VP Michele Anthony, and members of the family, including husband Ozzy.



The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Clive Davis: Well-Schooled



From left: Artist Deborah Cox, Clive Davis, Tisch dean Mary Schmidt Campbell, and artist Mario.

Clive Davis has long been schooled in turning musical vision into industry success. And now he's given his name to one. Earlier this month, Davis endowed \$5 million to New York University to establish the Clive Davis Department of Recorded Music, a four-year Bachelor of Fine Arts program within NYU's Tisch acclaimed School of the Arts.

"My parents died when I was a teenager, and I never would have gotten through college or law school without financial assistance," the brand-new chairman of the RCA Music Group says. "This is a way that I can give back to the educational and academic community."

After attending PS 161 in Brooklyn, Davis graduated Phi Beta Kappa from NYU in 1953 and from Harvard Law School in 1956. "I always loved school," he says. "It prepared me for unexpected opportunities and instilled my work ethic. Education opens vistas."

Davis joined the Dean's Council at Tisch several years ago and helped formulate a music-business course with a visiting professorship in the late '90s. That led to the development of an entire department, Davis says. "Except for a couple programs specifically for musicians, there was really nothing anywhere in the country for those who have a passion to make their career in the music business—the way they have for the film industry."

The program will guide students through the history and culture of

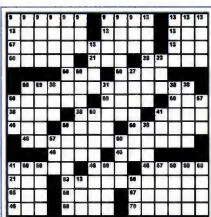
numerous music genres, the recording studio process, A&R, marketing, and promotion. Participants will also receive a viable performance image for a selected creative artist.

Mary Schmidt Campbell, dean of Tisch, notes, "Clive Davis has acquired a legendary reputation for spotting and developing new musical talent. His leadership and golden ear have changed the business of contemporary music forever. We are grateful to have him as a partner."

The endowment will initially fund four or five professorships and provide assistance for students that are accepted into the program. Davis admits with a chuckle that, yes, he will be pleased to take a turn as an occasional guest lecturer, adding, "I would invite everybody from the music community to participate. This is ours in the record world to give back."

At a recent NYU gala announcing the new program, more than 500 student hopefuls from around the country gathered, as J Records artists Deborah Cox and Mario performed, showcasing the fruits of Davis' well-schooled knowledge (see picture, above). "Nothing gives you a better feeling than looking at these students and seeing their visions and dreams and knowing that you provided an opportunity for them," Davis says. "This is very emotionally rewarding."

CHUCK TAYLOR



"SATURDAY NIGHT FEVER" by Matt Gaffney

- | | | |
|--|--|---|
| Across | 1 Scathing music provokes it | 18 Straight, as a drink |
| 2 Given album | 7 They give out twenties | 23 Hamlet's means |
| 3 To be, to believe | 11 Shot from Lenny's | 24 CBI acronym |
| 4 To be, to believe | 12 Duke Ellington's "Take a Train" | 27 No. 5 hit for The Hollies |
| 5 Make one's decision | 13 To the composer | 28 World's only remaining superpower |
| 6 Monstrous-born conductor | 14 Bionicle hit | 29 Country where World's just was born |
| 7 Be the composer | 15 Cranberries hit "No Man's Land" | 30 Get ____ of (throw out) |
| 8 "S.M.I." star who sings "What Boyfriend?" | 16 Big coffee holder | 31 ____ or transmitter |
| 9 Jay-Z's music | 17 Janis Ian song she performed as the first-ever musical guest on "Saturday Night Live" | 32 Prefix with violence |
| 10 Monstrous-born conductor | 18 Body part The Stones mention | 33 Have scrapes |
| 11 Shot from Lenny's | 19 Body part The Stones mention | 34 ____-Magnon |
| 12 Duke Ellington's "Take a Train" | 20 Rap's horries | 35 Once around the track |
| 13 To the composer | 21 Long of some Rudy Martin songs | 36 Madonna posed with one in her book "Sex" |
| 14 Bionicle hit | 22 I like | 37 Give a lousy album review |
| 15 Cranberries hit "No Man's Land" | 23 "I'm holding" Love ("To Save My Life") | 38 The Silencers' only hit |
| 16 Big coffee holder | 24 Epymachus R&B debut album of 1985 | 39 Battle of the Bands |
| 17 Janis Ian song she performed as the first-ever musical guest on "Saturday Night Live" | 25 Instrument whose mouthpiece forms a double rear | 40 Part of NORTB |
| 18 Body part The Stones mention | 26 Number of dollars "S.M.I." occasionally offered to members on the show in 1976 | 41 Play off another artist |
| 19 Body part The Stones mention | 27 "This Zanz" Elvis Costello's | 42 Masterwork of classical music |
| 20 Rap's horries | 28 ____ ("Let heart") | 43 Actor Model who played Teve in "Fiddler on the Roof" |
| 21 Long of some Rudy Martin songs | 29 ____ ("Let heart") | 44 Wilson and Poodles |
| 22 I like | 30 Member of E3 band | 45 Grant and Tim |
| 23 "I'm holding" Love ("To Save My Life") | 31 Mike of country | 46 Brenda Carlisle's "Should" |
| 24 Epymachus R&B debut album of 1985 | 32 Taste of medicine which wanted directions | 47 Healing plant |
| 25 Instrument whose mouthpiece forms a double rear | 33 Have scrapes | 48 South's hip |
| 26 Number of dollars "S.M.I." occasionally offered to members on the show in 1976 | 34 ____-Magnon | 49 Noted new wave |
| 27 "This Zanz" Elvis Costello's | 35 Once around the track | 50 Backup group |
| 28 Masterwork of classical music | 36 Madonna posed with one in her book "Sex" | 51 ____-Fighers |
| 29 Battle of the Bands | 37 Give a lousy album review | |
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| | 46 Brenda Carlisle's "Should" | |
| | 47 Healing plant | |
| | 48 South's hip | |
| | 49 Noted new wave | |
| | 50 Backup group | |
| | 51 ____-Fighers | |

The solution to this week's puzzle can be found on page 46.

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CONFERENCE PROGRAM

FRIDAY, DECEMBER 13

TRACK 1 - DVD-VIDEO: THE DOMINANT FORMAT

- 5.1 From Mono Dr Stereo? Can Upmixing Be The Future Of Surround Sound?

Presenters: Hank Waring - FDS Labs; Bob Heiber - Chase Sound

• Multichannel Mixing With The Home Theater In Mind.

Presenters: Rich Tazoli - Gizmo Sound; Brant Biles - Mi Casa

• Multichannel Location Recording.

Presenters: Guy Charbonneau - Le Mobil; Bill McQuay - National Public Radio

• New Developments In Multichannel Recording.

Presenter: Tomlinson Holman

TRACK 2 - DVD-AUDIO: THE UPSTART

- A Hi-Res Shootout: Can 192kHz Make A Difference?

Presenter: Bob Michaels - 5.1 Entertainment

• The Making Of A DVD-Audio Title:

A DVD-A Production Workflow.

Presenter: Jeff Levison of DTS

• Mastering Hi-Resolution Music.

Presenter: Bob Ludwig

• The American Composers Forum of

L.A. Third Annual Technology Salon.

Panelists Include: composer Allan Haworth, producer Tom Steenland

SATURDAY, DECEMBER 14

TRACK 3 - SACD: THE HI-RES NEW KID

- SACD Close Up And Personal.

Presenter: Andrew Demery - Sony

• SACD - On Display For All To Hear.

• SACD Gear Overview: How Do I Find The Tools?

Presentations by Sadie, Genex, Tascam, and Mytek users.

** Surround System Placement and Calibration.*

Presenter: Bobby Owsinski

TRACK 4 - BROADCAST/BROADBAND

- The Future of Broadband Audio Delivery?

Presenter: Amir Majidi, Microsoft's General Manager of AV Codes

• Surround And The Big Screen: A Look At

• Multichannel Recording And Mixing For The Theater.

Presenter: Bruce Botnick

• Multichannel And The Tube:

A Look At Surround Broadcast Mixing For TV.

Presenters: Ron Estes - Fox Television;

Bruce Graham - Viditum/TCS

*Special Added Session

As of 10:25 - Program subject to change.

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